

The American Organist



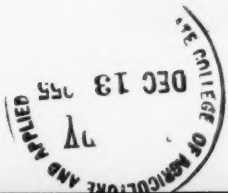
NAVAL ACADEMY CHAPEL

Men of the United States Navy
fill this Chapel at Annapolis every Sunday
to hear and see a real organ
*M. P. Moller Inc. rebuilt the organ,
built the cases, designed by Paul Philippe Cret*

OCTOBER, 1955

No. 10 - 30¢ a copy, \$3.00 a year

in press December 1, 1955



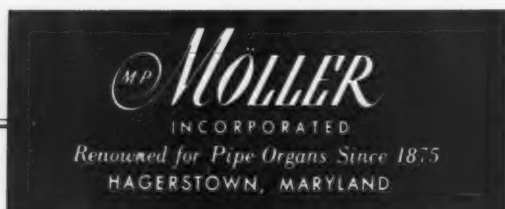
38-10-293



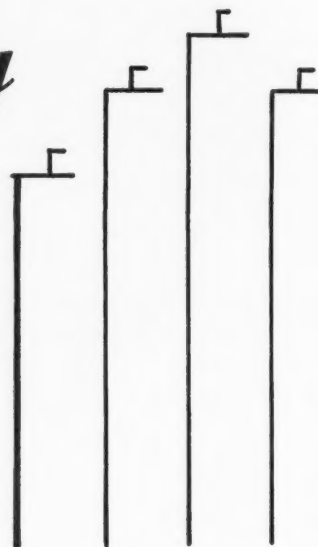
Trinity Episcopal Church Columbia, South Carolina
Mr. Robert L. VanDoren, Organist and Choirmaster

Historic Trinity Episcopal Church Selects Möller

GREAT ORGAN	Unenclosed	Pipes
Quintaton	16'	61
Diapason	8'	61
Bourdon	8'	61
Gemshorn	8'	61
Principal	4'	61
Rohrflöte	4'	61
Quinte	2-2/3'	61
Octavin	2'	61
Furniture	IV Rks	244
Chimes (from Echo)		
Tremolo		
SWELL ORGAN		
Contre Gambe	16'	61
Gedeckt	8'	61
Salicional	8'	61
Voix Celeste	8'	49
Spitz Prinzipal	4'	61
Koppelflöte	4'	61
Plein Jeu	III Rks	183
Bassoon	16'	61
Trompette	8'	61
Clarion	4'	61
Tremolo		
CHOIR ORGAN		
Viola	8'	61
Cor de Nuit	8'	61
Erzähler	8'	61
Erzähler Celeste	8'	49
Blockflöte	4'	61
Nasut	2-2/3'	61
Sifflöte	2'	61
Tierce	1-3/5'	61
Clarinet	8'	61
Tremolo		
POSITIV ORGAN		
Quintflöte	8'	61
Koppelflöte	4'	61
Blockflöte	2'	61
Sifflöte	1'	61
Zimbel	II Rks	122
Tremolo		
ECHO ORGAN		
Cor de Nuit	8'	61
Viola Aetheria	8'	61
Vox Angelica	8'	61
Octave Geigen	4'	61
Cor de Nuit	4'	12
Chimes		21 bells
Tremolo		
PEDAL ORGAN		
Violone	16'	32
Contre Gambe	16' from Swell	
Quintaton	16' from Great	
Principal	8'	32
Gambe	8' from Swell	
Quintaton	8' from Great	
Gedeckt	8' from Swell	
Super Octave	4'	12
Gedeckt	4' from Swell	
Octavin	2'	12
Mixture	II Rks	64
Sub Trompette	16'	12
Bassoon	16' from Swell	
Trompette	8' from Swell	
Clarion	4' from Swell	



Rieger and Estey

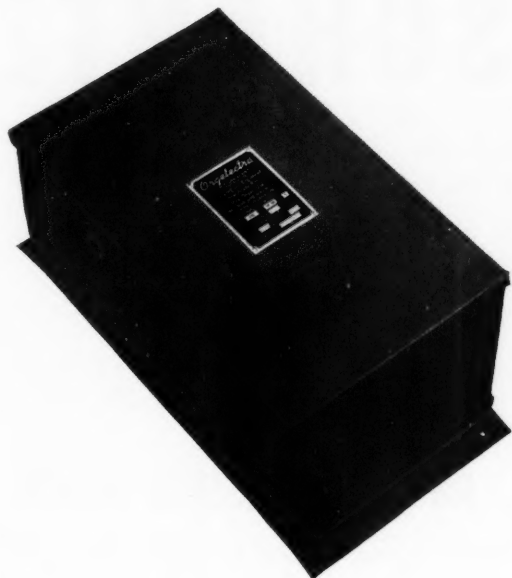


Two companies, each having an organ manufacturing history of over a century in its own right, combine resources to give you pipe organs of distinctive merit.

Your inquiry invited



Orgelectra . . .



The first and only Key-Action Current

Designed and Engineered
Specifically for pipe organ use

Orgelectra's famous automatic voltage regulation assures an organ of always getting the proper voltage for the proper amperage—55 pounds of accurately controlled voltage. Due to this marvelous invention your organ can neither get too much voltage nor too little; it will *always* receive the proper voltage for the proper amperage. Ask your reputable organ technician for your *free Orgelectra booklet*.

ORGELECTRA

9216 W. Grand Ave.

Franklin Park, Illinois

St. Paul's Church (Episcopal)

CHESTNUT HILL, PENNSYLVANIA

Currently under construction, the organ in St. Paul's Church will set a new, and we think, interesting example. Having much of its pipework functionally displayed above and behind the reredos, the organ will have the following resources:

Manual I	Pipes
16' Quintatön	61
8' Prinzipal	61
8' Bordun	61
4' Oktav	61
2 2/3' Quinte	61
2' Prinzipal	61
1 1/3' Mixtur (IV-VI Rks.)	294
Scharff (IV Rks.)	244
16' Rankett	61
Cornet III Rks. (Enclosed)	183
16' Serpent (Enclosed)	61
8' Cromorne (Enclosed)	61
4' Régale (Enclosed)	61
Tremulant (Enclosed portion only)	
Manual II	
8' Gedeckt Pommer	61
4' Prinzipal	61
4' Koppelflöte	61
2' Blockflöte	61
2' Oktav	61
1 1/3' Larigot	61
1' Prinzipal	61
Sesquialter (II Rks.)	122
Zymbel (III-V Rks.)	263
8' Rohr Schalmel	61
Zymbelstern	
Tremulant	
Manual III	
16' Gambe	61
8' Viole	61
8' Viole Céleste	61
8' Voix Éolienne (II Rks.)	110
8' Flute a Cheminée	61
4' Flute Harmonique	61
4' Voix Éolienne	24
Plein Jeu (III Rks.)	183
Tremulant (Flue)	
16' Bombarde	61
8' Hautbois	61
4' Clairon	61
Grand Cornet (IV-VI Rks.)	306
Tremulant (Reed)	
Pedal	
32' Soubasse	12
16' Contre Basse	32
16' Violone	32
16' Quintatön (Manual I)	
16' Gedeckt	32
8' Montre	32
8' Bordun (Manual I)	
4' Prestant	32
4' Recorder	32
2' Cor-de-Nuit	32
Rauschquinte (II Rks.)	64
Fourniture (II Rks.)	64
32' Bombarde	12
16' Bombarde	32
16' Rankett (Manual I)	
8' Trompette	12
4' Clairon	12
2' Zink	32

AColian-Skinner
Organ Company
INC.
Boston 25, Massachusetts

REPERTOIRE AND REVIEWS

Music for Christmas Season

By WILLIAM A. GOLDSWORTHY

*A—Alain, ar. Bedell—"O come now and let us sing," D, 10p, Grand Orgue 25c, those interested in names on the program will find this a good strong work without much to intrigue one, though solid throughout.

A—Albert, Heinrich—"Round the Lord in glory," Af, 3p, e, Grand Orgue 20c, called a motet, we call it a hymn. This setting has antiquity, which to many represents worth, but we prefer the one in Episcopal Hymnal.

*AC—Arnatt, Ronald—"On Christmas night," G, 3p, m, Mercury 20c. Mr. Arnatt does clever things with this traditional Sussex carol, knows how to modernize an old thing without harm, uses a beautiful humming accompaniment with modern treatment, under the melody; very pleasing.

AC—Arnatt, Ronald—Two Christmas Carols: "The Virgin's Cradle Song; Quem Pastores," D&F, 7p, m, Mercury 25c. These and one other work we shall mention later, are to us the best offerings among the many we have seen this season. This writer will bear watching, for he writes in modern manner, yet never uses dissonance for its own sake, but as Browning says "to make concord more sweet," and his melodies are beautiful. The first number is exquisite, quietly semi-polyphonic, with alto solo on a Gregorian theme. The second has a reiterated two-measure figure for 2nd soprano & alto, with first soprano singing the melody; then the men come in under the women's voices, with tenor solo, and moving parts countering the women. A solid choral passage makes the fine climax ending. By all means get this if only for your own joy.

*AM—Bach-Grove—"O praise the Lord," E, 13p, d, Presser 25c, strong, vigorous, one of Bach's fine motets, excellently arranged. English text by Hertha Grove, and she may be justly proud of it. This takes a good choir but is worth the effort.

*A3—Bach-Whitford—"Now winter fades from sight," F, 3p, e, J. Fischer & Bro. 15c. Mr. Whitford has arranged a chorale from "Gelobet sei der Herr," to an English text by Nina Buchingham, and it becomes a lovely short introit for a Spring Sunday.

A—Balamos, John—"Come unto Me," Am, 8p, m, J. Fischer & Bro. 25c, divides itself into two sections, one tender, the other strong. Strong part is in the center, seems a bit labored; tender parts are appealing, make the anthem very rewarding.

A3—Bedell, R.L.—"O saving Victim," G, 2p, e, Grand Orgue 15c, an easy setting of "O Salutaris," for junior choir in unison; readily learned, useful.

A—Bender, Jan—"He hath done all things well," C, 3p, m, Concordia 18c, a setting of two lines of text in English manner, music in typical Lutheran manner, all repeated to make up for brevity.

A3—Bender, Jan—"He which hath begun a good work in you," C, 3p, m, Concordia 18c. Mr. Bender began, but finished shortly after. These two are good for introits, which is probably what he intended them for.

A—Bingham, Seth—"Four Marian Litanies," 31p, m, St. Mary's Press. Mr. Bingham never does the obvious nor the commonplace, and these settings of the beautiful poem of C.C. Gould are no exception to his rule. I quote him,

SCHANTZ

AN ESTABLISHED NAME

A PROGRESSIVE ORGANIZATION

ESTABLISHED 1873

Schantz Organ Company



ORRVILLE, OHIO

MEMBER ASSOCIATED ORGANBUILDERS OF AMERICA

GRAY-NOVELLO

NEW!

FLOR PEETERS
SIXTY SHORT PIECES
FOR PIPE OR REED ORGAN

A Collection which offers a wide choice of easy organ music, combining diversity of character with great variety of form and content. Intended for use in the church, concert hall and home. Includes Hammond Registration by CHESTER A. KINGSBURY.

Price \$3.50

THE H. W. GRAY CO., Inc.

Agents for NOVELLO & Co.

159 East 48th St. New York 17, N. Y.

GRAY-NOVELLO

Ten YEARS for Ten DOLLARS

A professor writes, "If I had had this book during the past fifteen years I've directed choirs and played the organ, I most certainly would be ten years younger than I am now." **GUIDEPOSTS FOR THE CHURCH MUSICIAN** by Paul Swarm and Val Jayne has also been called everything from "the most significant encyclopedia of church music" to "a godsend." In appreciation to those who have waited so patiently we are offering the first 500 copies of our second edition with many corrections, improvements and additions at the original (1949) price of \$10. Afterward the price of the new edition will be \$15. If you'd like to save \$5 on the purchase of this practical manual-workbook, send your \$10 check to Bruce Hamilton, Educational Director, Church Music Foundation, Box 7, Decatur, Ill.

AUSTIN



SCIENCE AIDS ART

OFFICE and FACTORY

HARTFORD, CONNECTICUT

FREDERIC B. AUSTIN
President

PERCIVAL STARK
Vice President

RICHARD J. PIPER
Tonal Director

for his comment best explains his intention in the work. "These settings aim to reflect the emotion of the verses as though uttered by a celebrant, with the people's answering plea for mercy and intercession. The melody line stems from the scansion of the words, and is predominantly modal in keeping with the devotional character of a litany." A good choir is needed here, although 2nd and 3rd settings are within the compass of lesser groups. Understand that Mr. Bingham has made 4 totally different settings for the same poem; and the contrasted manner of his treatments is amazing. This truly is the way to "retire" from the so-called more active round of duties, for this composer is pouring out abundantly from his great experience. Although Presbyterian himself, he has an insight into the mysteries deeper than most Catholics we know, whatever prefix they use. Choirmasters would do well to examine these "Four Marian Litanies" for study purposes, whether or not they perform them. The only fly in the ointment is the manner in which they are printed and presented. [Mr. Goldsworthy may not be aware that these pieces were reproduced directly from the composer's manuscript.—Ed.]

*AM—Brahms-Branscombe—"The Lord is our fortress," C, 13p, m, J. Fischer & Bro. 30c. That tireless, brilliant person, Gena Branscombe, using the finale of Brahms' Symphony 1, has made a highly dramatic male chorus with accompaniment for either piano or orchestra. It is not very difficult, tessituras are not extreme; it is just a chorus with lilt, verve, the type men love to sing. Text fine for musical programs, and organ, too, will sound well.

A—Braman, Wallis—"The Lord reigneth," C, 7p, m, Gray 20c, short, well-written, dramatic, with a deal of free rhythm, all in good taste and effective.

A—Bruch, Max—"Christ and death," Am, 4p, e, Grand Orgue 25c, the "Erl King" was certainly the inspiration and model for this work, citing the power of death, going on to rejoice in the power of Christ to conquer it. Good anthem for choirs of limited resources.

A—Christiansen, Paul—"Time and space," m, 8p, Augsburg 22c, quite a striking text, with most of the music made to fit the scansion; at times full of motion & chatter, again quiet and harmonic, with dissonance rather well handled. If given careful attention to text it will make good effect.

A8—Clokey, Dr. Joseph W.—"The power of prayer," F&D, 11p, m, J. Fischer & Bro. 25c. Dr. Clokey again proves his mastery over volumes of sound. He is the one man who can make 8 parts seem natural. They flow along, full in the entirety of the piece, save for slight undulations of dynamics, arriving at a tremendous climax ending on the phrase "Mighty is the power of prayer"—the expression of Dr. Clokey's belief in his words. Would we could all grasp it as he does; a truly great anthem.

A—Clokey, Dr. Joseph W.—"Ye holy angels bright," C, 5p, e, Concordia 20c. Here Dr. Clokey goes to the other end of the gamut, using a tune of Croft on which to spin his clever counterpoint, with melody and counter-melody. This is one of his multi-purpose anthems; he gives us 12 different ways in which to perform it, which should be ample for us all.

A—Cronham, Charles R.—"Angels high and lowly," G, 5p, m, J. Fischer & Bro. 20c. Mr. Cronham writes all too few anthems, but scarcity is more than balanced by excellence in his case. This bubbles along so joyfully we can almost hear the congregation joining in, for all creation is singing praise, and Mr. Cronham has caught the spirit.

A—Crotch, William—"Psalm 84," F, 7p, e, St. Mary's Press. This is a good stolid English anthem (if you know what I mean); comfortable music to while away the time as the collection is being taken; not Crotch's best, but will do.

*A—Crueger-ar-Nelson—"Ah Holy Jesus," Bm, 3p, e,

KILGEN organs have, for over a century, been recognized as distinctive works of American organ building art. Prior to 1851, KILGEN organs had been built in Europe.

Inspiring in tone, instantaneous in response, these instruments have been sincerely praised by musicians and churchmen. KILGEN organs have long been known for their standard of voicing.

Long-term trouble-free performance is a natural advantage of having a KILGEN organ at your command. Ruggedly built of precision parts, the action is extremely reliable.

Glorious ensemble, with proper balance at all times and a finely graduated crescendo to full organ, is a KILGEN byword. The sound is big but not loud; full but not overpowering.

Engineering developments of the highest order are embodied in every KILGEN. These improvements are always put through rigorous testing before they are incorporated into the organ.

No matter what your organ requirements may be, you will find that the KILGEN staff is able to design and build an instrument to meet your every need.

The Kilgen Organ Company

Executive Offices and Factory:

4632 W. Florissant Ave., St. Louis 15, Mo.

Kilgen Organs



Eugene R. Kilgen, President



Unexcelled Musical Range

BALDWIN...brings greater Scope to Electronic Organs

Baldwin superiority in the electronic organ brings the rich heritage and spiritual atmosphere of the finest in traditional music within the reach of every church. For Baldwin excels in both range and fidelity of true organ tone. Standard controls and responsive action make the Baldwin easiest of all organs to play. A full range of models allows you to select a Baldwin best suited to your individual needs.

For most in organ quality, performance and value, Baldwin is your logical choice. Contact your nearest Baldwin dealer or write for specific information.

Baldwin will finance your purchase of any Baldwin Organ or Piano. Ask your dealer or write direct for details of this unusual manufacturer-customer service.

Baldwin builds the only complete line of pianos for church and educational needs.

THE BALDWIN PIANO COMPANY

Organ Division
Cincinnati 2, Ohio

Builders of: Baldwin, Acrosonic and Hamilton Pianos,
Baldwin and Orga-sonic Organs

The Baldwin Piano Company, Organ Division, Dept. AO-105
1801 Gilbert Ave., Cincinnati 2, Ohio

Please send full information on the following:

- ☐ Church Organs
- ☐ Home Organs
- ☐ Pianos
- ☐ Finance Plan

Name.....

Address.....

City.....Zone.....State.....

Augsburg 15c, arranged for 2 sopranos, alto & baritone, very well done; ideal for Holy Week.

A—Darst, W. Glen—"Peace in our time," Df, 8p, e, FitzSimons 20c. Mr. Darst has made a quietly moving setting of the great Oxenham poem into as effective a piece of writing as he has ever done. A beautiful soprano solo leads into some fine 4-part passages.

A—Darst, W. Glen—"Gird on thy sword," D, 6p, e, Gray 20c, in exact contrast to the preceding anthem, it is what might be called "typical Darst" in manner; strong unison melody, then harmonized, followed by maestoso unison, with brilliant last 4 measures harmonized.

Darst, W. Glen—"Communion Service in D," 6p, e, FitzSimons 20c, a short service, easily done and in good taste. One wonders why all the new services, for when we go to church we hear only those printed in a hymnal.

A—Farrant, Richard—"Te Deum," Am, 19p, m, St. Mary's Press. It is interesting work, going over works of early English church musicians, even though this one is a bit stodgy, unimaginative, and the melody line is not of much interest, yet the music is solid. Hearing such works as this in the old stone cathedrals of Europe induces a feeling of reverence. We wonder whether the present craze for the baroque is not an attempt to gain this same feeling? We copy scales, pitches, wind pressures of the old organs, but when congregations in churches in this country listen to these copies, we are obliged to defend them for their lack of color, for their stridency, which raises the question: if we are to use the organ of the 16th century, must we not furnish also the setting? And precisely the same may be said for choral sounds.

A—Faure, Gabriel—"Requiem: Sanctus," Ef, 9p, m, FitzSimons 20c, giving the Sanctus in anthem form; needs no introduction. Ideal as an anthem or for festival celebration; much more fitting than the old Gounod setting.

A—Greene, Maurice—"O sing unto the Lord," D, 13p, m, St. Mary's Press, an example of early English more vital and melodic than many others, its counterpoint simple yet telling.

*AJ—Handel-ar. Whitford—"Bless thou the Lord," F, 4p, e, J. Fischer & Bro. 20c. From this familiar tune of Handel's, Mr. Whitford has made a corking song of joy for junior choirs. It's the type they enjoy—lively and vigorous.

A—Hawley, C.B.—"Christ has won the victory," G, 8p, m, Grand Orgue 25c, provokes memories of the early 1900's, when Hawley was one of the leaders in our church music. Graceful, urbane, always tuneful, but also vigorous—that was his music. We suggest you look it over to see whether today's output, for church, has any worth. You may be surprised.

AC—Harris, Arthur—"The Christmas Chanters," F, 5p, m, Mercury 20c. More comes from Mercury; their work shows a high degree of excellence. This is rollicking, cleverly done; but you must watch the tonal changes. Figuration in the middle part will take a little working out. It will pay you, however, for the time spent; a good work.

AC—Harris, Arthur—"Rejoice," 5p, m, Mercury 20c, also vigorous but a little more academic and over-figured. There is no let-down; it goes on solidly from end to end. This man knows how to write.

A—Harrison, Benjamin—"Alleluia sing to Jesus," F, 8p, e, Scholin 22c, based on "Hyfrydol" (in fact it is really that tune), first verse in unison, 2nd in harmony, final in unison transposed up a tone. Organ accompaniment makes a grand effect.

Hassler, Hans Leo—"Missa Secunda," A, 14p, m, St. Mary's Press, a good mass, with English text, nothing startling, same thematic material used throughout, with slight variants. Again, poor set-up is unfortunate, text so small and crowded as to be troublesome.

Easy Anthem Collections

by

DAVID H. WILLIAMS

Choir directors have become increasingly familiar with the many fine anthems and collected material which David H. Williams has contributed to the field of church music. His publications for youth choir and junior choir have been especially welcome. These two recent issues disclose once again the excellent taste which distinguishes all of his work.

TWELVE ANTHEMS

For Soprano, Alto, and Baritone

For youth choirs or for adult choirs which do not have a strong complement of tenors. Useful wherever easy, three-part, mixed-voice material is desired. \$1.00.

JUNIOR CHOIR ANTHEMS

Eighteen practical selections, melodic in character and of uniformly high quality. Already one of the most widely used collections of junior choir anthems ever published. \$0.85:

Send for copies on approval.

C. C. BIRCHARD & COMPANY

286 Columbus Ave., Boston 16, Mass.

Healey Willan

75th Birthday Anniversary Oct. 12, 1955

Organ Music

Six Chorale Preludes, Set I (97-3903).....	\$1.50
Six Chorale Preludes, Set II (97-3905).....	1.50

In Preparation

Prelude on the melody "Adoro Te devote".....	...
--	-----

Mixed Voices

MS 1009 Christ, Our Passover (Motet No. 1).....	20
HA 2006 Christ, Whose Glory Fills the Skies (Accompanied).....	16
HA 2005 Father of Heaven, Whose Love Profound (Accompanied).....	18
MS 1014 Grant Us Thy Light (Motet No. 2).....	16
HA 2004 Hosanna to the Living Lord (Accompanied).....	18
MS 1016 Hosanna to the Son of David (Motet No. 4).....	20
CH 1050 The Vision of Isaiah (Isaiah, Mighty Seer) (Accompanied).....	25
CH 73 I Will Lay Me Down in Peace (Accompanied).....	15
MS 1017 I Will Lift Up Mine Eyes (Motet No. 6).....	20
HA 2003 Lift Up Your Heads, Ye Mighty Gates (Accompanied).....	18
CH 72 Like as the Hart (Accompanied).....	15
HA 2001 Rise, Crowned with Light (Accompanied).....	18
HA 2001a Rise, Crowned with Light (Descant).....	05
HA 2002 Round Me Falls the Night (Accompanied).....	16
HA 2013 Sing to the Lord of Harvest (Accompanied).....	20
MS 1013 The Spirit of the Lord (Motet No. 5).....	20
CH 1059 We Praise Thee, O God (Unison).....	18
MS 1015 Worthy Art Thou, O Lord (Motet No. 3).....	18

Treble Voices

We Praise Thee. A Junior Choir Book for the Church Year (No. 97-7564).....	1.25
--	------

New

The Story of Bethlehem. Based on Luke 2, 1-14. For unison voices with a chorus on "Glory to God in the highest." (No. 97-7572).....	50
---	----

New

CH 1059 We Praise Thee, O God (Unison).....	18
---	----

New

CH 1091 Come Jesus, Holy Child (Unison with descant).....	16
---	----

New

CH 1090 Snowy Flakes are Falling Softly (Unison).....	18
---	----

Male Voices

Missa Brevis in G (No. CH 1066).....	\$.60
--------------------------------------	--------

At your local dealer or direct from

Concordia PUBLISHING HOUSE

ST. LOUIS 18, MISSOURI

MODERN



MODEL
RM-200*

Modern—in every way . . . design, styling, and performance. The all new Model RM-200 Reisner Console. This newest addition to the Reisner family of internationally known consoles has been designed for today's modern living. Suitable for installation in the modern church or home, the Reisner Model RM-200 maintains all A.G.O. standards. Inside, the all-electric Reisner action brings the full resources of the organ to the organist's finger tips. Modern—Dependable—Economical—'The Reason for Reisner'.

*For further details on the Model RM-200, write:
Department A, The W. H. Reisner Manufacturing Company, Hagerstown, Md.

THE *W. H. Reisner* MFG. COMPANY, INC.
HAGERSTOWN, MARYLAND

Westminster Choir College



John Finley Williamson, Pres.

ALEXANDER McCURDY, Head of Organ Department

TRAINING ORGANISTS AND CHORAL CONDUCTORS

For the Church, Civic Chorus,
School and College

PRINCETON, NEW JERSEY



HOW OFTEN DO YOU GET MORE THAN YOU PAY FOR?

"There is hardly anything in the world that some man cannot make a little worse and sell it a little cheaper—and people who consider price alone are his lawful prey.

CHEAP goods are short-lived. They breed only dissatisfaction, regret, expense and false economy."

John Ruskin

Joseph Casavant built the first Casavant organ in 1837. His two sons, J. Claver and Samuel, later formed a partnership which this year celebrates its diamond jubilee.

CASAVANT FRERES LIMITED

Designers and builders of Organs & Church Furniture
ST. HYACINTHE, P. Q. CANADA

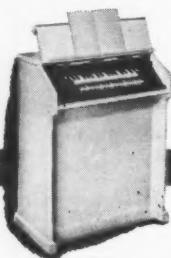
BELL TONES

that sound "in tune"
to the most critical ear!

The Maas-Rowe Symphonic Carillon is the only bell instrument which gives the organist a choice of major or minor tones for each note. This is the result of two bell tones per note—one tuned to a minor and the other to a major tonality. NOW! you can play in perfect concordance at all times. All chords minor, major, diminished and augmented, can be played without limitations.

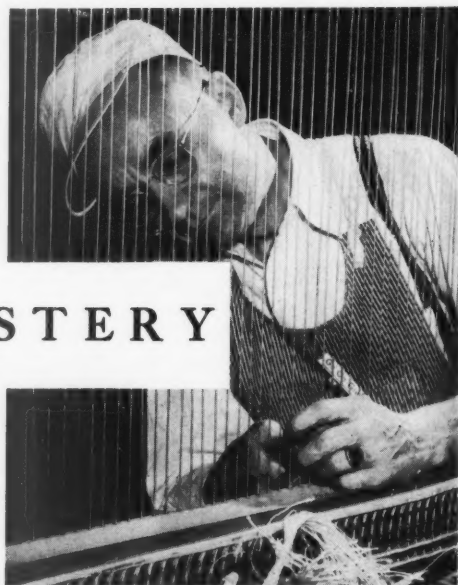
HEARING IS BELIEVING . . . When you hear the deep, truly bell-like tones of the Symphonic Carillon, we are confident that you too will be immediately impressed by their quality . . . distinctive in clarity and traditional in timbre.

Compare the Symphonic Carillon with any other bell instrument, regardless of cost. Let your own ears be the judge! Your name and address on a post card will bring you complete details without any obligation.



MAAS-ROWE Carillons

3015 Casitas Ave. • Los Angeles 39, Calif.



MASTERY

The traditional skill of the master craftsman—not the impersonal production line—builds into Hillgreen-Lane organs their high standards of quality and precision, their peerless performance that endures.

BUILDERS OF FINE ORGANS SINCE 1894

Hillgreen, Lane and Co.
ALLIANCE, OHIO

CHURCH ORGAN COMPANY

Specializing in Pipe Organ Service in the Eastern States

YEARLY MAINTENANCE CONTRACTS • TUNING

EMERGENCY SERVICE • REBUILDING

MODERNIZING • REPAIRS • INSTALLATIONS

18 Walton Street
Nixon, N.J.

Telephone
KI lmer 5-4150

HILLIAR

Pipe Organ

PARTS AND SUPPLIES

For repairing, modernizing and
enlarging pipe organs

ORGAN SUPPLY CORPORATION

540-550 E. Second St., Erie, Penna.

Member of the Associated Organbuilders of America

OBERLIN CONSERVATORY of MUSIC

Oberlin, Ohio

A Department of Oberlin College

Members of the Organ Faculty

Fenner Douglass

Grigg Fountain

Leo Holden



A CHRISTMAS GIFT FOR THAT PERSON WHO "HAS EVERYTHING"

CHRISTMAS EVE AT SAINT MARY'S

12" Hi-fidelity Long play record

Side 1 Mass in C (Eight part) by Sir George Henschel
Saint Mary's Choir conducted by Ernest White

Side 2 Carols:

This have I done	Holst
Love came down at Christmas	Davies
A Christmas Rose	Carey
Silent Night	Haydn-Gruber-White
Saint Mary's Choir conducted by Edward Linzel	

FIVE DOLLARS POSTPAID

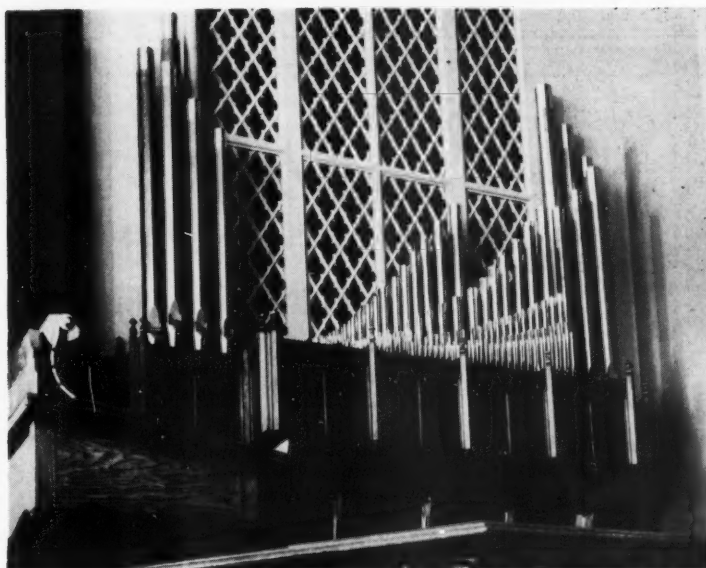
SAINT MARY'S PRESS

145 West 46th Street, New York 36, N. Y.

T
H
E

R
E
U
T
E
R

O
R
G
A
N



The Reuter is a Musical Instrument

LAWRENCE, KANSAS



A—James, Will—"A song of praise," F, 8p, e, Fitz-Simons 20c, vigorous, on the big order throughout, ideal for youth choirs; does not make too much demand, and the tessituras are just right.

A—Kempinski, Leo—"Saviour Sheperd of our souls," Af, 6p, e, J. Fischer & Bro. 20c, pleasing hymn-anthem with central humming section, text breathing confidence.

*A—Kingo-ar.Nelson—"Lord Jesus by Thy Passion," Bf, 4p, e, Augsburg 16c. This setting of an old Passiontide poem will be fitting for any Lenten service, is on the hymn-anthem order, with figured humming parts; and it carries a devout feeling throughout.

AE—Moschetti, Guiseppe—"Now at the Lamb's High Feast," D, 8p, m, Presser 20c, unusual Easter anthem, text giving an elaborate figured description of the Passover before triumph begins. Some may find it quite interesting, and the music is good.

A—Moschetti, Guiseppe—"O Master let me walk," D, 9p, m, Augsburg 22c. The most dramatic setting of this text we have seen, yet it seems fitting, ranging from tender to exultant in mood.

CLAIRE COCI

Studio of Organ

Private lessons for select advanced pupils, coaching for concert work; organ practice facilities available.

175 West 72nd Street, New York 23, N. Y.

Head of Organ, Dalcroze School of Music, David Mannes Music School, New York

CASTLELIGHT

A fluorescent lamp for all makes of Pipe and Electronic Organs. Reflects light on music as well as the stop controls. Allows the top to be closed without removing the light. Write for free booklet giving us the name of your organ.

MURLIN MANUFACTURING CO. — Quakertown, Pa.

JAMES ALLAN DASH

B.S., M.Ed., Mus.Doc.

Organist and Choirmaster

LOVELY LANE METHODIST CHURCH

"Mother Church of American Methodism"

Baltimore 18, Maryland



Now available at low cost the newly designed

ODELL AUXILIARY CHEST

for pipe organs that require additional harmonic development to the tonal structure.

for information write

J. H. & C. S. ODELL & CO.

Pipe Organ Builders since 1859

82-84 Morningside Ave., Yonkers, N. Y. Tel.—YO 5-2607

Architects-Consultants — Complete Organ Service Dept.

The CHARLES W. McMANIS Company

Organ Builders

10th & Garfield Avenue

KANSAS CITY 2, KANSAS

Organ Music

by

ALBERT ALFRED TAYLOR

CONCERT CAPRICE (No. 8621) \$1.00

VESPER MEDITATION (No. 8886) .75

NATIVITY MINIATURES (No. 8338) 1.25

1. Procession Toward Jerusalem
2. Nightfall in Bethlehem
3. The Manger Scene
4. Paean of the Nativity
5. Lullaby
6. The Star and the Magi
7. Light on the Judean Hills

J. FISCHER & BRO.

119 West 40th Street

NEW YORK, 18 N. Y.

THE AMERICAN ORGANIST

RAY BERRY

Founded by

T. SCOTT BUHRMAN

Editor

January 1918

1954 CONTRIBUTORS

Ray Berry
Dr. Charles E. Billings
Dr. Roland Diggle
Rowland W. Dunham
John Van Varick Elsworth
David Erickson
Wayne Frary
William A. Goldsworthy

William A. Little
Jean Pasquet
Graham W. Smith
Charles van Bronthorst
Ernest White
Dr. T. Carl Whitmer
Arthur R. Willis, Jr.
George Wolf

EXPLANATION OF ALL T.A.O. ABBREVIATIONS

• MUSIC REVIEWS

Before Composer:

*—Arrangement.

A—Anthem (for church).

AH—Anthem for Hebrew temple.

C—Chorus (secular).

O—Oratorio-cantata-opera form.

M—Men's voices.

W—Women's voices.

J—Junior choir.

3—Three-part, etc.

8—Everything over 4-part.

Mixed voices and straight 4-part if

not otherwise indicated.

Additional Cap-letters, next after

above, refer to:

A—Ascension

M—Mother's Day.

C—Christmas.

N—New Year.

E—Easter.

P—Palm Sunday.

G—Good Friday.

S—Special.

L—Lent.

T—Thanksgiving.

After Title:

c. q. cq. qc—Chorus, quartet, chorus

(preferred) or quartet, quartet

(preferred) or chorus.

s.a.f.b.h.l.m.—Soprano, alto, tenor,

bass, high-voice, low-voice, medium-

voice solos (or duets etc. if hyphen-

ated.)

o.u.—Organ accompaniment, or un-

accompanied.

pu—Partly or perhaps unaccompanied.

e.d.m.v.—Easy, difficult, moderately,

very.

3p.—3 pages, etc.

3-p.—3-part writing, etc.

Af.Bm.Cs—A-flat, B-minor, C-sharp.

• INDEX OF ORGANS

a—Article.

b—Building photo.

c—Console photo.

d—Digest or detail of stoplist.

h—History of old organ.

m—Mechanism, pipework, or detail

photo.

p—Photo of case or auditorium.

s—Stoplist.

• INDEX OF PERSONALS

a—Article.

b—Biography.

c—Critique.

h—Honors.

r—Review or detail of composition.

s—Special series of programs.

t—Tour of recitalist.

*Photograph.

• PROGRAM COLUMNS

Key-letters hyphenated next after a

composer's name indicate publisher.

Instrumental music is listed with com-

poser's name first, vocal with title

first. T.A.O. assumes no responsibility

for spelling of unusual names.

Recitals: *Indicates recitalist gave

the builder credit on the printed

program; if used after the title of a

composition it indicates that a "solo-

ist" preceded that work; if used at

the beginning of any line it marks

the beginning of another program.

Services: *Indicates morning serv-

ice; also notes a church whose min-

ister includes his organist's name

along with his own on the calendar.

**Evening service or musicale.

Obvious Abbreviations:

a—Alto solo.

q—Quartet.

b—Bass solo.

r—Response.

c—Chorus.

s—Soprano.

d—Duet.

t—Tenor.

h—Harp.

u—Unaccompanied.

j—Junior choir.

v—Violin.

m—Men's voices.

w—Women's

off—Offertoire.

voices.

o—Organ.

3p—3 pages, etc.

p—Piano.

3-p—3-part, etc.

Hyphenating denotes duets, etc.

Vol. 38

OCTOBER 1955

No. 10

COVER-PLATE—U.S. Naval Academy.....	293
FRONTISPIECE—West Point Cadet Chapel.....	306

THE ORGAN

Houston, St. John the Divine—Wicks.....	d314
Sordun—Dr. Homer D. Blanchard.....	309

CHURCH MUSIC

Challenge of the Boy Choir—Alec Wyton.....	307
Service Lists.....	318, 321
Something to Think About—Dr. John Ellis Large.....	316

RECITALS

Programs.....	317
Reviews.....	315

ARTICLES AND COLUMNS

Musings from the British Post—Dr. Charles E. Billings, Jr.....	311
T. Scott Buhrman Speaking.....	314
They Called It Cally-Ope—Beverly Kelley.....	310

REVIEWS

Anthems.....	296
New York Concert Choir.....	316
Phonograph Recordings.....	311
Prizes and Competitions.....	319

EDITORIALS

Are Ministers a Jealous Lot?.....	313
Radio Musings—A Challenge.....	312

ILLUSTRATIONS

Cathedral Choir No. 1.....	307
Cathedral Choir No. 2.....	309
U.S. Naval Academy Chapel.....	293
West Point Cadet Chapel.....	306

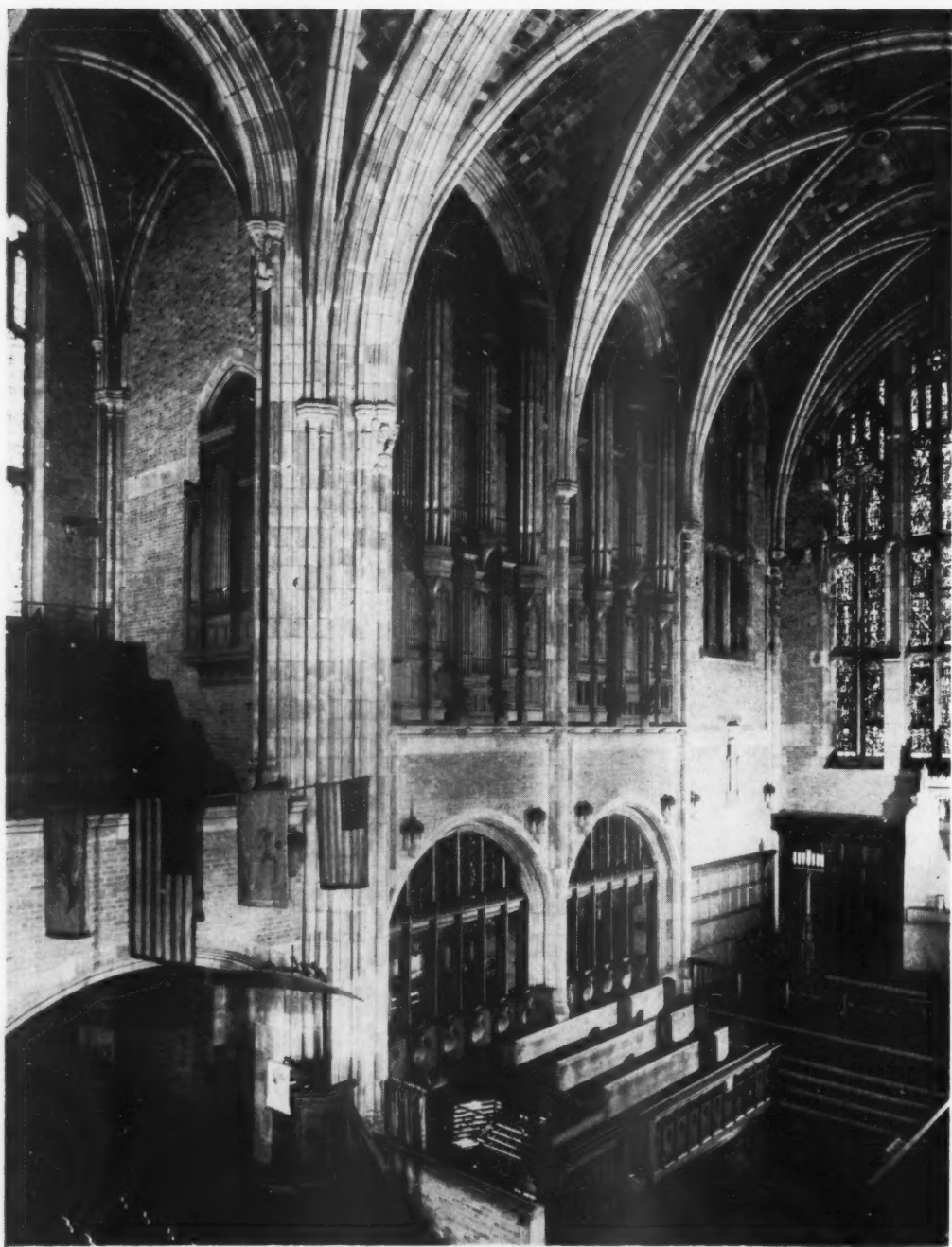
PERSONALS

Biggs, E. Power.....	t318
Biggs, Richard Keys.....	321
Clark, Clifford L.....	320
Crozier, Catharine.....	320
Edmundson, Garth.....	h321
Eggen, Arne.....	o317
Flesher, Gordon.....	319
Gammons, Edward B.....	318
Griswold, Burt.....	318
Hamilton, John.....	317
Hays, Robert Wilson.....	320
Hillis, Margaret.....	316
James, Philip.....	318
Jones, Ifor.....	*322
Kelsey, Howard.....	317
Large, John Ellis.....	316
League, Judson.....	o317
Lintel, Edward.....	315, 321
Murphree, Claude L.....	317
Noble, Jack Laurence.....	318
Redic, Cora Conn.....	318
Schumacher, Marie.....	m321
Schutt, William H.....	317
Schweitzer, Albert.....	h321
Stritch, Samuel Cardinal.....	322
Teague, William.....	321
Van Zoeren, Allan.....	321
Webber, Robert M.....	322
Weinrich, Carl.....	t319
White, Ernest.....	315, 321
Willan, Healey.....	*320
Wyton, Alec.....	*308

COPYRIGHT 1955 BY ORGAN INTERESTS INC.

Published by Organ Interests Inc., Richmond Staten Island 6, New York

ORGAN INTERESTS INC., RICHMOND STATEN ISLAND 6, NEW YORK CITY



WEST POINT CADET CHAPEL

Left chancel as photographed by Charles E. Knell, one of the world's greatest masters of architectural photography; the organ is a masterpiece that came into being solely through the persistence of Frederick C. Mayer, now retired; most of the work was built by M. P. Moller Inc.

T
A

ab
qu
ing
ton
is
A
C
ran
bre
and
tha
Ch
difi
I
Boy
is
of
as
vice

THE CHALLENGE OF THE BOY CHOIR

Alec Wyton, M. A. (Oxon.), F. R. C. O.

I HAVE HEARD a number of talks and read articles about the training of choirboys and they have all dealt, quite rightly, with the fundamental practices of producing good singing. We have been told that so-called head tone is the best kind of quality to develop in a boy and that is achieved by making him place a note somewhere about A or C in the treble staff and moving slowly down to middle C on some vowel as OOH or AH and then extending this range, varying the vowels, insisting, of course, on proper breathing and shaping of the mouth to get good diction and so on and so on. All good choirmasters know about that and in choosing the title "The Challenge of the Boy Choir" I want to imply that my approach will be a little different.

I want to make it quite clear that in speaking of a Boy Choir I do not mean a junior choir whose function is to train the young people of a parish in the singing of church music so that one day they can take their places as adults in the senior choir which sings at the main services. By a Boy Choir, I mean a choir which in its

musical experience and ability is every bit as adult as it is possible for a choir to be.

A choir of boys and men is the normal choir in the Cathedrals and Parish Churches in England, whose counterpart is the Episcopal Church in this country. As a matter of fact, the mixed choir as a church choir is quite the exception to the rule and I want to make the point that boys are not a substitute for women in a choir and in judging the efforts of a choir of boys, they should not be compared with a grown up women's choir which is quite a different thing. The history of the boys' and men's choir is almost inseparably linked with the history of the Anglican Church and I sometimes think that this is the only environment in which such a choir can grow and develop into the splendid musical medium that it is at its best.

At any rate, it is important to know what the services of the Anglican Church are and how they have become what they are and how church music has developed in serving the needs of the Anglican Communion. When it is borne in mind



THE CATHEDRAL CHOIR, NO. 1

In formal pose in the Cathedral, the regular Boys are fully vested, Probationers in academic gowns. Note the twins, fourth from left in front row; next to right end in second row. They are a most amiable lot despite the solemn faces noted here.





ALEC WYTON

Organist and Master of the Choristers, The Cathedral of St. John the Divine, New York; Headmaster, The Cathedral Choir School.

that all of the church music written in England has been composed with boys' treble voices expressly in mind, one is well on the way to understanding just what a boys' and men's choir is and what it can do.

It is difficult and sometimes I think it is quite pointless to try to describe musical tone, but the characteristic tone of a well trained choir of boys is, first of all, impersonal; it is steady, it is unforced and as clear as a bell. There is no break in the voice throughout its range and all this is achieved by combining the principles of good singing with the all-important factor of letting the boys perform naturally, without affectation. Any attempt to train a boy to sound like an experienced woman singer can only reveal how much better the women singers are; the tone quality of boys and women is as different as chalk and cheese and each is splendid in its own sphere.

At this point it is perhaps well to consider what advantages might a choir of boys have over a choir of women and immediately I feel that absolute homogeneity of tone is more easily obtained with a group of boys than it is with a group of women, each of whose voices may have a markedly different character and each of whom may well have a markedly different idea from her colleagues as to how a particular piece should be sung.

A boy's mind is a relatively clean sheet on which to write and offers enormous opportunities to a sensitive, competent trainer. The second advantage is that of freshness. I hardly need say that one is never faced with the problem of a 75-year-old boy soprano and how one can tactfully remove him from the choir without hurting his feelings since he may have sung there for upwards of fifty years . . . ! The third factor is the temperamental stability of boys. There are great rivalries among boys of a choir but they are of the healthy type and one seldom encounters hurt feelings or sense of persecution or other of the irritating problems which can

occur in a mixed choir when one member seems to get more solos than seems fair to the others.

The last point is perhaps quite the most important, at any rate as far as the broad picture of music is concerned. It is the enormous educational value of the training. The boys of a well disciplined choir have at any rate learned a sense of teamwork, discipline and concentration which must serve them in good stead for the rest of their lives, but above all, the contact at that early age with great music, not to mention the quality of the best of the texts of the anthems and the language of the Bible and Prayer Book cannot but lay the finest foundation for further musical and literary appreciation.

The forty boys of the choir of the Cathedral of St. John the Divine, for example, have a sound knowledge of music ranging from Plainsong to contemporary works by Sowerby, Britten, Vaughan Williams and Walton, including a great deal of unaccompanied polyphonic music, parts of the better oratorios, not to mention such things as Davy Crockett and Rudolph the Red-nosed Reindeer which they sing in Latin as a diversion. Through their singing of the Daily Offices in the Cathedral throughout the week, they get to know the whole Psalter practically by heart and the Bible and Prayer Book are their everyday companions.

Since there are several sound books on methods of training boys' voices, it would be redundant for me to cover ground which has already been well covered. A great deal of splendid advice will be found in Walter Vale's *The Training of Boys' Voices* which is published by the Faith Press and in the *Principles and Recommendations of the Royal School of Church Music*. Of prime importance is the matter of maintaining a high level of interest in rehearsals, whether the choir meets twice or three times a week as in most parish churches, or eleven times a week as at the Cathedral of St. John the Divine.

At this point I would say that I have very little use for methods which savor of bribery or inducements to work at all costs. I am convinced that children are more grown up than adults will often realize, and I believe that they must, first and foremost, be challenged. Through the enthusiasm and temperamental consistency of their choirmaster, they must be led to realize that here is great work which demands their very finest efforts. I am not too sure that specially concocted hymns and anthems for children (except perhaps for the very youngest) are a good idea. I would rather help them climb a mountain than cut tunnels through and miss the glory of the view from the summit.

But this does not mean that the choirtrainer must be an imperious sort of individual at whose feet the boys shall rush to do homage, picking up the stray crumbs of musical experience which may be lying around. There must be a community of minds and it is essential that the choirtrainer be a born teacher in the full sense of that word. It is so important for us to remember that children have their own special interests and that if we adults expect them to be interested in the things we feel to be important we must, reciprocally, show an interest in some of the things which they enjoy. In return for a genuinely sympathetic attitude of this sort, young people will go to any lengths to comply with whatever the choirmaster may expect.

Another valuable weapon in the choirmaster's armory is the stimulus of competition to boys. If the choir is divided into Decani and Cantoris sides as are all choirs in Anglican churches which are seated at the East rather than the West end of the building, one can toss a difficult passage between the two sides and challenge each to be the first to master it. If each side is allowed, occasionally, to criticize the other, everybody, including the choirmaster, is apt to learn something!

If it becomes necessary to go over one passage time and time again, it is good to transpose the passage into several different keys which helps develop in the boys a sense of key and draws upon the extremes of the range of the voice

which are too often neglected to the general detriment of the voice as a whole. It should be remembered that very high and very low notes are the exception in the music of a normal service and that boys need to use these extremes just as they need, in breathing exercises, to inhale and exhale as fully as it is physically possible to do. Boys love to venture down to some quite low notes at times, and this is useful, provided great care is taken that they do not strain or force the production.

As to the problem of recruitment, we have come a long way since those somewhat grim days of the 15th and 16th centuries when a king or queen would send a messenger all over the country to impound boys into the service of the Royal Choirs and refusal was treason. There is much that can be said about recruitment, but space forbids. This one thing I would say, however, that the running of a choir of boys is a Youth Activity in the best sense of the term. A choir of boys cannot be run simply on the time it takes to conduct two or three or more weekly rehearsals; one has to be prepared patiently to spend a great deal of time doing all manner of things to make the total experience worthwhile and meaningful to the boys, and this is just as true of a resident choir school as with a group drawn from the neighborhood of the church.

These extra-curricular activities include the playing of ball games, picnics, summer camps and many other projects. It is not expected that anybody can do this single handed and in any parish which is genuinely keen about the problem, there will be plenty of help forthcoming. I have no doubt that in every case where the picture represents a healthy, happy, enthusiastic experience, there will be not too much trouble recruiting boys—they will bring their friends and the choirmaster who will throw himself wholeheartedly into the project, will find himself enjoying one of the most rewarding experiences that the musical profession has to offer.

TRICKSTERS

"Too many musicians have become tricksters. This is a life of velocity, not philosophy."—Fritz Kreisler.

SORDUN

Pedigree by Dr. Homer D. Blanchard

May p.149 listed Sordun as a 16' Pedal reed in the Rieger portable, with the comment that "no standard dictionary" supported it; Audsley called it a flue and Wedgwood was confusing, calling it a reed once and a flue twice. Quoting Dr. Blanchard:

"Sordun is a reed of the Regal family, having short covered resonators of small scale; it is closely related to Rankett, both stemming from 16th-century orchestral woodwind prototypes in which the tube or resonator bends back upon itself one or more times. The organ Sordun appears in the sixteenth century.

"The pipe has a boot, a block holding the shallot, a tongue vibrating against the open face of the shallot, a tuning-wire passing through the block. The real resonator is short and of small diameter, sometimes bent back upon itself, and over it is placed a cylinder closed at one end, like a cap, so that the real resonator cannot be seen. This outer body has several openings near its lower edge for the emission of sound. The real resonator thus opens into a sort of resonance chamber.

"Praetorius (*Organographia*) describes the voice as of 16' pitch, with resonators about 2' long, and a diameter of about $2\frac{3}{8}$ ". A contemporary example from the organ in Frederiksborg Castle (Compenius 1605-1610) has a wood outer body about 15" long, with a cross-section about 2"x2". The outer body is not set all the way down over the resonator but joins it about 6" above the tuning-wire, thus making the overall length nearly the 2' Praetorius recommended. Diameter of inner resonator was $\frac{3}{4}$ ". Tone often a cross between a grunt and a growl, but can be made with some clarity and refinement."

T.A.O.'s thanks to Dr. Blanchard.—T.S.B.

PERFECT PITCH

We read in a recent issue of *The New Yorker* about a couple of women musicians (string dept.) who bought a second-hand car for their trip to their Wyoming home on vacation. When a friend asked how they planned to get around the fact the speedometer did not register they replied that at 50 mph the car hummed beautifully in Bf and that was all they needed to know.



THE CATHEDRAL CHOIR, NO. 2

showing the same boys, at play, time for which is the most possible in view of the requirements of singing daily services, in addition to a full academic schedule including religious training. Building in the background is the Cathedral Choir School.

THEY CALLED IT CALLY-OPE

Beverly Kelley

A staff member of the New York Times writes amusingly in the Times Magazine of October 9, 1955. Reprinted with the permission of the author and the paper.

One hundred years ago tomorrow (October 10) a Yankee inventor received his patent to protect a new musical instrument. This was the age of steam, so J.C. Stoddard of Worcester, Mass., employed it to power the loudest organ ever built. It was, of course, the first calliope.

Stoddard's pious plans for his brainchild had little to do with its destiny. He envisioned his calliope as a church instrument—not for the inside of the church; he knew its voice would blast a preacher right out of his pulpit. It was to be used as a substitute for bells, a novel way of calling people to worship.

The idea did not catch on, but Stoddard's huge, stentorian-voiced "baby" had something in its veins besides steam; it had gypsy blood. Perhaps the Greek muse for whom he named it whispered in the minds of circus men and river men. The calliope, a bust in its own home town, had to run away and join the circus like many another misfit then and now. It even changed its name somewhat, for circus and riverboat folk at once pronounced it "cally-ope," and that is what the circus set calls it to this day.

Stoddard's working name for his invention was "steam organ." He received considerable assistance from mechanics in an organ factory in Worcester. The first calliope had a simple eight-note keyboard. Each note was really a whistle to which steam was channeled from a coal- or wood-fired boiler and the pressure load was 180 pounds.

A safety valve protected both the calliope and the player, but the traditional steam "pyaners" were all potential lethal instruments. The boiler could blow up and some did; the maestros all got their hands blistered on the hot keys and most of them went deaf if they stayed at it for a career.

Circus calliope historian Alexander P. Clark says that Stoddard serenaded some towns along the railroad, having put the calliope aboard a flatcar, to test its drawing power, but its official debut was July 4, 1856, on Worcester Common. For this, it was mounted on a wagon. The hands that coaxed "Yankee Doodle" and other appropriate tunes from the Stoddard triumph on that memorable day were those of his sister, Edna; the inventor stoked the boiler himself.

The first useful job of the calliope took place aboard a Hudson River Day Line steamer called Glen Cove. Before the Civil War, the line was losing money. The calliope doubled the daily passenger business when the curious discovered that the wild music they heard from miles away was aboard the Glen Cove.

Phineas Taylor Barnum was quick to purchase a steam piano and spent upward of \$10,000 to mount it on a handsome red-and-goldleaf wagon hitched to eight matched percherons at the end of his parade. Probably only sixty or seventy steam calliopes were built in all.

So, the progeny of Mr. Stoddard's unsuccessful church clarion whistled their way up and down the waterways on showboats and pleasure boats and through the crowd-lined streets of American towns (and even went to Europe with the Barnum & Bailey Circus for five years in 1897) until the boats thinned out and circus parades ended.

Circuses still employed bandstand calliopes. These were serviced by oil-burning or electric motors that pumped air instead of steam. The air calliope was an invention of Joseph Ori of Bloomfield, N.J., in 1904.

This exceeded the whistles of the steamers and his man-

ual was more like a piano than the Stoddard invention. In the Southwest, alkali corrodes the pipes and calliopes get out of tune and this still sounds like beautiful music to any real circus fan.

The last appearance of a circus calliope on the streets of New York City took place in early April, 1945, when the Ringling Bros. and Barnum & Bailey circus, minus parades for a full quarter-century, staged a special march to advertise the Seventh War Loan.

By 1945, this calliope had become an oil burner rather than a traditional coal burner, but the wild music was the same and it played upon the heartstrings of many a transplanted small-towner whose feet that noontime were anchored on Broadway, but whose memory went racing back to the time when he had run behind it barefoot in the good old days.

Only one circus today, The King-Cole Bros. motorized outfit, still makes the street march along its route of small and medium-size communities, and it owns one of the last of the steamers. Others are in museums or in the hands of collectors who love calliopes as others cherish vintage automobiles and fire engines.

But in 1949, a prime feature of the Truman-Barkley inaugural parade was the "America," the steam calliope of a circus whose home was in the Blue Grass State and which had been invited to send the instrument to Washington to serenade the Kentucky-born Vice-President.

Eight white horses drew the beautifully carved and goldleafed wagon as it went past the White House whistling "My Old Kentucky Home" for the "Veep," "Missouri Waltz" for Mr. Truman, and "When You and I Were Young, Maggie" for Truman's daughter.

And a curious thing happened in the course of the march. The "America" was, of course, the last unit in the long and colorful procession. As the screaming old pied piper rolled through the streets of the nation's capital, it collected in its wake a little group of perhaps a dozen rather elderly men. They ran out from the sidewalks to follow the old steam cally-ope on feet made lively and to the beat of hearts made young again with circus music.

AUDSLEY MEMORIAL LIBRARY

Two additions by William F. Brame of the Estey staff

Standard Organ Building by William Horatio Clarke, 6x8, 219 pages, stiff binding, no illustrations, published 1913 by the Gorham Press, Boston, "presented as a text-book by which church authorities may be aided in . . . the purchase of an organ."

How to Use Organ Stops and Pedals by William Horatio Clarke, 12x9, 91 pages, stiff cloth binding, published 1908 by E. T. Clarke & Co., Reading, Mass., containing explanatory text, 20 pieces of music (presumably by Mr. Clarke), and 100 pedal exercises.

Both these books are interesting because they reflect the practices of the good old days when organists did the maximum of believing, the minimum of thinking; they are most welcome additions to the Library. Profound thanks to Mr. Brame.—T.S.B.

Phonograph Recordings

By CHARLES VAN BRONKHORST

Luther Noss, on the 2-11 and 3-44 Holtkamp organs in Battell Chapel, Yale University, Overtone 12" l.p. #8, \$5.95, recording Pachelbel's Toccatas in F and C, Fugue in C, four Chorale Preludes; Walther's Concerto del Sigr. Meck, four Chorale Preludes. Another outstanding performance of significant early German music by the Dean of Yale's Music School. The Toccatas and Fugue are played on the small Apse organ, all other numbers on the large Transept instrument. I'll put Mr. Noss up against any of the European so-called authorities when it comes to playing this type of music artistically and appealingly; here's music performed for music's sake instead of self-glorification. You'll be missing a real treat if you by-pass this one.

Vol. 2 of Music for Organ released by B. & C. Recording Co. (15 E. 48 St., N.Y.) on one 12" l.p. at \$5.00 postpaid, features two Moller organs and two well-known American organists. Side 1 with Edward Linzel playing the 3-54 organ in Washington Memorial Shrine, Alexandria, Va., offers Vienne's Scherzo from Sym. 2, Reger's Weihnachten 1914, and Andante from Widor's Gothic Sym. Side 2 records one of Moller's Double Artiste organs (six voices in two crescendo boxes) with Ernest White playing Dandrieu's Dialogue & Musette; Karg-Elert's O Gott, du frommer Gott; Pachelbel's Ach, was soll ich Suender machen?; Schroeder's Schoenster Herr Jesu; and Bach's Prelude & Fugue in C (Schirmer III, No. 1). Mr. Linzel has a fairly large instrument and uses it to good advantage insofar as the music allows. The Reger is new to recordings and is most interesting, incorporating as it does the familiar "Silent Night." Widor's Andante is not significant music in my opinion; Vienne's Scherzo is always appealing and especially so in this recording. But to me the highlight of this disc is Mr. White's program demonstrating what can be done with just six sets of honest-to-goodness pipes in a properly designed and built organ.

The expressive Great consists of Principal, Stopped Flute and Nasard, judiciously unified to yield necessary pitches from 16' through 1 1/3'; Swell contains Salicional, Salicional Celeste, and Trompette, also unified to give pitches from 16' through 2'. All told there are 26 stops available from the six basic voices, plus a G-P coupler. Not only are clarity, brilliance and body available for the Bach, but just that one Celeste rank affords the richness so necessary in Karg-Elert. If you want to hear variety from a small instrument, just listen to the Pachelbel variations. This is certainly recorded proof that a small organ of proper design and finishing is far superior to any substitute instrument now available. If you like real surprises, get this disc and see for yourself what Mr. White and Moller have done with six voices.

MUSINGS FROM THE BRITISH POST

Dr. Charles E. Billings, Jr.

An inquiring mind seeks some answers

One is struck, attending Anglican (Church of England) services here, by the simplicity of the Morning Prayer service, and likewise by the smoothness with which the service is conducted. Rather more music is used, actually, than in many American parishes, but it is service music, almost entirely, with few or none of the "extras" we consider usual. This suggests certain lines of thought which might be helpful to us Americans.

A basic premise of the Episcopal (American) rite is that Morning Prayer is a congregational service; that active participation is fundamental. This being the case, some of our usual practices do not, strictly speaking, adhere to the premise. The service as done in England takes more cognizance of this,

I think, and likewise seems more successful in stimulating the congregation to take part. How does this happen?

Opening Versicles and Responses are sung to a setting, usually metric, which is constant from week to week. Venite is chanted, usually in a familiar harmonized setting (I have heard no Gregorian chant since my arrival here). [We do not believe the author implies that Gregorian cannot be found, nor that it is any less good than metricized Anglican chant for congregational-participation canticles use. Ed.] Psalms (there are often more than one) are sung, usually to a two-verse Anglican chant setting. I note that many organists slow the Gloria Patri markedly, and that the congregation often joins in only then.

Thus far, I have heard the Te Deum exclusively used as a first canticle; if a non-congregational choral work is used, it is here. The second canticle is the Benedictus, usually chanted. The Creed is done by the choir on a single note, at a tempo such that congregation can comfortably either speak or sing the words; the former is more frequently done. The Versicles and Responses differ from those in the American Book of Common Prayer, and include the Kyrie; they are done to a harmonized setting which remains constant each week. The Collects and certain other standard prayers, and the Lord's Prayer (found twice in the English rite), are intoned by the minister. A hymn or occasionally an anthem is sung, followed by other prayers and the Grace, spoken.

A hymn and the sermon follows without pause, then a final hymn, during which the collection is taken without announcement, then the Benediction. No canticle is sung at the presentation of the collection; this is done during the last stanza of the hymn.

If announcements are to be given or banns read, they are given either just before the Creed or before the sermon, and are extremely brief.

The lack of offertory, as such, seems to me salutary, in that the service progresses in unbroken line from liturgy through sermon to Benediction, without perceptible pause or interruption. One notes a feeling of being carried along smoothly through the entire service, a feeling I've rarely had in American churches. The contrast is particularly apparent in the transition from liturgy to sermon, the point at which the offertory is often taken in American parishes, and at which the congregation usually sits back and relaxes.

Whether or not one agrees with this business of continuity depends, I think, on one's essential attitude toward Morning Prayer itself. If it is primarily a congregational service, should a special section be made of the announcements and offertory, which are part of neither the liturgy nor the sermon? Does the congregation, in an eighty-minute service, need the "breather" which this section ordinarily is? And is the offertory music designed as an integral part of the liturgy, or is it merely an interlude? If the latter (and I've seldom felt it was anything else), is it defensible as a part of the service?

Whether conscious planning or simply chance evolution has resulted in the service-form used almost exclusively in the south of England I do not know. In practice, it seems both to draw the congregation into the service, and to produce a unified act of worship. It certainly suggests to me questions which I think we should be prepared to answer about our way of doing things—questions for which a better answer than one based simply on tradition should be supplied.

In subsequent letters, I shall mention some ways in which the basic service-form is varied here, and how these affect the basic fabric of the service.

Dr. Billings, no stranger to TAO's pages, is now stationed with the Air Force in England and, being a sensitively curious chap, has agreed to contribute a series of letter-articles, of which this is the first, concerned with his impressions and reactions on numerous subjects regularly considered in this magazine. While the life of a flight surgeon is never a lazy one, he is as eager as ever to absorb just about everything of interest and value in whatever geographical area he happens to find himself.

EDITORIALLY YOURS

Radio Musings — A Challenge

MANY WHO LIVE away from the New York area have, I sometimes feel, consciously or sub-consciously, a certain sense of lack which is purposely or quite by accident imposed upon them. There is actually little real reason for this, what with radio, television, movies, and so many other influences (good and bad) at one's disposal.

Let's narrow things down to just one possible case in point: radio listening. Aside from the smallest communities today, careful study of radio listings will find programs devoted to classical music somewhere on the dial a fair share of the time (even though those devoted to organ music are painfully few and far between). Most of us wish this type of program were available a larger share of the time, but we know why it is not.

Those living in or near cities of the larger size have what appears at a glance to be an advantage of certain stations which devote practically their entire time to classical music. At first appraisal, that is. True, just about everything in orchestral music which has been recorded will be heard sooner or later; but just what is the usual fare?

THE AMERICAN ORGANIST is published, as you know, in the greater New York area, where there are a number of stations devoted mainly to classical music—of a period. Because I happen to have a well-developed allergy to TV (and so does my wife, fortunately), there is no set in our home, nor is one very likely to be in the foreseeable future.

Neither of us are devotees of be-bop even though good, honest jazz is occasionally a thorough delight. We like music. So, more often than not, our radio is turned to one or another of the so-called classical-music stations. That is, until quite recently.

Now remember: we have lived in Staten Island just since the first of September. Yet, in just a few months, we have already become so saturated with music of the Romantic period we simply can't take very much more of it in other than mighty small doses. We love Mozart, Beethoven, Brahms, and many other titans both within and outside the Romantic school, *per se*. But we have discovered one thing about this particular school of music: it is music one gives one's full attention to; it is not background stuff for conversation, dining, or much of anything else.

Please—don't get the idea I would have you believe I consider music primarily as background, as backdrop for pleasure merely; but there are times when the restful, soothing effect of musical sounds of less demanding type hovering quietly and unobtrusively can be quite pleasant.

My wife and I discussed this at some length the other evening, and decided that the stations purveying mostly this Romantic music, and with a certain insistence would, in the future, be tuned in when we wished to listen, not talk. When we wished a bit of background during dinner or at other times, we would most likely tune to one certain station in Jersey which, during the evening hours at any rate (we're not home in the daytime as a rule), plays nothing but light stuff, of the popular, semi-popular, semi-classical, musical comedy and operetta types gorgeously (sometimes to the point

of nausea, perhaps) over-orchestrated, yet utterly delicious with a demi-tasse and the conversations in which we so thoroughly delight (what happily married couple doesn't?). Call us musical morons if you like, we really don't care very much; but we wonder if we are as alone in all this as might be thought?

Have I, as usual, strayed from the point where I started? I don't think so, entirely. I just wanted to make the point that in this one little thing, which I have chosen as example, there can be famine in the midst of plenty, that maybe we who live on the fringe of the Big Town are not always completely the lucky ones.

When we get around to it, and, more importantly, can afford it, we will probably add a record or tape machine to our household furnishings, and then we can really go to town choosing just what we want when we want it.

I hasten to add that what might appear a condemnation of the program policy of some metropolitan radio stations is not intended thus, even though I wonder (you see, I once spent some years as a radio station program director) why these stations feel that about 90% of the broadcasting hours must be music solely of the Romantic period, great as is so much of it? After all, there is so vastly much more in the over-all musical canvas of time. Could I interest you in a cup of coffee, with Gershwin background?

As a postscript, more closely allied to the subject we are presumably most closely interested in, organ music, do you have any organ-music broadcasts in your territory? If so, what time of day or night are they presented? People in several parts of the country have mentioned to me, from time to time, that the excellent, if astringent, broadcasts played each Sunday by Mr. E. Power Biggs, either are not available at all in their territory, or are played at a most inconvenient or even impossible hour. You are not alone in this respect, my friends, for even in New York one hears Mr. Biggs only if one is willing to stay up on Sunday evening until 11:30 p.m.

If this sort of thing happens in your town, you really can correct the situation. We did, a few years ago in Colorado Springs. The CBS station there, all unannounced, decided to cancel Mr. Biggs' weekly program, going on the assumption it was not listened to much anyway. How wrong the station was. Within 48 hours, the station was deluged with phone calls and letters (admittedly carefully planned from behind the scenes by persons who were regular listeners, who were enough interested to do something about a sudden loss) which resulted in the station manager being required to answer, by letter, numerous missives which showed him in no uncertain terms he had pulled a blooper.

People should know that radio programs are often judged almost entirely by listener response. Are you willing to use this little gem of information enough to make a lively noise whenever the stations to which you listen cheat you out of a favorite program? If enough of you wrote to your stations requesting more organ music you would be likely to get it, in time. It might take more than one letter, it might even take a carefully designed campaign amongst your friends and the music-lovers of your community. But whatever the cost, isn't it worth it?

Are Ministers a Jealous Lot?

Relationships between clergymen and organists sometimes become strained. The obviousness of this statement is lessened only by the reasons which create unpleasantnesses. I hold no brief for either side, but I believe the situation deserves scrutiny and consideration.

Let's turn momentarily to the clergy. Ministers are all too often required (and out of all proportion, I might add) to be paragons of virtue, authorities on everything from prayer to plumbing, capable of doing without food, sleep or rest, if need be.

This sort of thing which in print looks fantastic, does happen. It is not illogical to imagine that frequently the very time an organist inadvertently chooses to descend upon his own clergyman with a knotty problem may be precisely the moment the latter is utterly bushed.

While this situation, no matter what the emotional stresses not apparent on the surface may be, gives to neither person involved the privilege of blowing his stack, I might point out that the organist would have been far wiser were he to approach his minister, first asking if that particular moment were a good one for problem discussion. Do I detect noises to the effect that whenever this approach has been tried out there apparently is always another, a better time—and one which never appears?

I might even suggest to organists that a judicious inquiry to the minister's secretary (or his wife, maybe) might well serve as a tip-off or word to the wise.

Much has been said and written about clergy-musician relationships, with altogether too much of it pretty theoretical, as well as theoretically pretty. All too seldom is this information usable under purely practical conditions.

There is ample room for more information, akin to that written by the Reverend Leonard Ellinwood in TAO's July pages. There is just as much more room for further practical information which we hope to include in future

issues.

Now let's shift to the organist. Picture if you will, one of the species in his office (or whatever may have been allotted to him in lieu of same). Clergymen have been known to breeze in quite unceremoniously and without the slightest preamble, start issuing orders at a great rate. This of course brings up the efficacy of technique, as well as of ethical procedure. The technique is highly questionable, the lack of adroitness unpardonably obvious.

It is rather amazing to learn that a lack of courteousness—thoughtfulness if you wish—is often the cause of building up a wholly needless stress in the relationship in question. Such action by a cleric is inexcusable for it is too far removed from the mental and emotional disciplines his position and training presuppose. Perhaps the same may be said for any musician for, after all, he is presumed to be an adult.

But perhaps we are skirting the real point, the basis of much of this. Personality clashes, adroitness of approach, timing, innumerable other factors which might be included are all secondary items.

Most importantly it seems to us, is the fact that neither minister nor musician, in such perhaps exaggerated instances, are keeping uppermost in their minds the true foundation for their thinking and actions, singly or in concert, as two individuals concerned with the preparation and presentation of a church service.

Ideally, does either have the right to project personality into the service they are rendering? Are they not both required to make themselves subservient to the God whom they are serving? Should each not plan, consciously and consistently (and in truly adult manner, I might add), their every thought and action with their God, rather than themselves, in mind?

A MAN'S PRAYER

"Lord, give me the serenity to accept what should not be changed; give me the courage to change what should be changed, and, dear Lord, the wisdom to know one from the other."—Adapted from a footnote on an Army Chapel bulletin.



T. SCOTT BURHMAN SPEAKING

Being pushed back into the pages of TAO after unloading all its burdens on the shoulders of Mr. and Mrs. Ray Berry is not my idea, though being concealed—as all organists and ex-organists invariably are—it gives me the hope I can continue to do something for the good of the organ world. That shall be my only aim here. How much or how little of what I write shall find its way into the printed pages is Mr. Berry's concern.

First, just one paragraph of a completely personal nature, and I promise not to refer to its content again. My thanks to the many readers who sent me messages about that dearest woman I have ever known; some of them were warm personal friends, others were known to us only by name; to each of them my thanks. Their cards and letters are in one special file of my very own, to stay with me here in my home till I in turn am gone. Just one quotation from a man whose name is internationally famous—for his compositions in all forms from anthems and organ pieces to works for orchestra:

"Only one who has been through it can realize the tragedy and pain of it. The time-worn adage 'Time heals the wound' is not true I have found. May the memory of the many happy hours you spent with her in the past be of some comfort to you in the difficult days ahead." Thanks to him for the loveliness of his message, and for taking time from his university duties to write it.

Frederick C. Mayer had the joy of being recalled to West Point to reestablish a bit of traditional liturgy that had been mutilated between the time of his departure and the appointment of a permanent successor; the Chapel authorities had grown to like it so well they didn't want to lose it. Some of the liturgy in question was Mr. Mayer's own invention based on Gregorian, the most perfect of all church music when done in unaccompanied unison; in one instance the original Gregorian was only

half as long as needed, so he supplied another half of his own. I heard the whole thing and for the life of me could not tell where the Gregorian ended and the Mayer began.

Some readers have asked about phonograph recordings made by Mr. Mayer on the completed West Point organ; none is available as yet but the good news is that some are quite likely to be made.

The Boss stepped in this morning and demanded this column; also tossed a stoplist at me and said Do it. That I like, because organ stoplists took some twenty years to develop in their present state of presentation and are nowhere in the world printed as efficiently as in TAO.

At a meeting of the Grand Jury Association of my County last night one man wanted to do something in protest against the men in the University of Chicago responsible for violating the Constitution's provisions regarding the complete and eternal secrecy of all grand-jury deliberations. But the pacifists in the crowd jumped on him and nothing was done. Reminded me of the days when some of us wanted AGO to do something to defend organbuilders against the fakery of calling imitations by the till-then honored name Organ; but they were afraid of various things—including a lawsuit—and did nothing. What would you do if you asked the clerk for butter and he put oleomargarine in your package?

The Lutheran Ministerial Association wanted to celebrate the "800th anniversary of the Church of Finland," and instead of consulting people who know, they stumbled blindly into using the Sibelius Finlandia—in a solemn service in the National Cathedral, Washington, D.C. Finlandia is a tone-poem, patriotic, not in the remotest sense religious. Editors of hymnals should be held up to nationwide scorn for packing that thing into their books. Or are hymns sung to entertain congregations, not glorify the Eternal?

HOUSTON, TEXAS

St. John the Divine

Wicks Organ Co.

V-45. R-53. S-61. B-15. P-3309.

PEDAL: V-4. R-6. S-16.

32 (Quintaton-G)

16 Diapason 44

Bourdon 44

(Quintaton-G)

(Flauto Dolce-S)

(Gemshorn-G)

8 (Diapason)

(Bourdon)

(Geigen-C)

4 (Octave-G)

(Gedeckt-S)

(Nachthorn-C)

III Mixture 96

16 Bombarde 44

(Oboe-S)

8 (Bombarde)

GREAT: V-10. R-13. S-11.

16 Quintaton 73-16'

8 Diapason-1 61

Diapason-2 61

Flute h 61

Gemshorn 85-16'

4 Octave 61

Spitzfloete 61

(Gemshorn)

2 2/3 Twelfth 61

2 Fifteenth 61

IV Fourniture 244

SWELL: V-13. R-16. S-16.

16 (Flauto Dolce)

8 Diapason 68

Gedeckt 68

Flauto Dolce 80-16'

Salicional 68

Voix Celeste GG 61

Dolce Celeste GG 61

4 Spitzprinzipal 68

Chimney Flute 68

2 Flautino 61

IV Plein-Jeu 244

16 Fagotto 80

8 Trompette 68

(Fagotto)

4 Clarion 68

— Chimes pf

Tremulant

Tremulant Reeds

CHOIR: V-10. R-10. S-10.

8 Geigen 68

Nachthorn 68

Dulciana 68

D. Celeste GG 61

4 Zauberfloete 68

2 2/3 Twelfth h 61

2 Blockfloete 61

1 3/5 Tierce 61

8 Clarinet 68

Orch. Oboe 68

Tremulant

Tremulant Reeds

SOLO: V-8. R-8. S-8.

8 Diapason 68

Doppelfloete 68

Grossgamba 68

Gamba Celeste 61

4 Zartfloete 68

8 Trumpet h 68

RECITALS REVIEWS

ERNEST WHITE — EDWARD LINZEL

THE FIRST THREE Monday evenings of November at the Church of St. Mary the Virgin in New York were devoted to the music of Johann Sebastian Bach, interpreted by Ernest White and Edward Linzel, the two men in charge of the music at this church.

By this time, surely nothing need be said about the music of Bach. Little more need be stated about the organ in this church, other than its evolution has been perhaps as continuous as any other we know about, that it is a most exhilarating musical experience in itself.

In general the music heard in the first of this series of three recitals was made alive by careful thought on the part of the performers, whose playing matches so well it is well-nigh impossible to know who is at the keyboard. In this program,

Choral-Vorspiele

An Wasserflüssen Babylon

Herr Jesu Christ, dich zu uns wend' (Trio)

Komm, Gott, Schoepfer, heiliger Geist

Trio Sonata in E Flat

Choral-Vorspiele

Von Gott will ich nicht lassen

Komm, heiliger Geist (Alto modo)

Komm, heiliger Geist (Fantasia)

Trio Sonata in C minor

Fantasia and Fugue in G minor

the chorale preludes and last work were played by Mr. White, Mr. Linzel playing the trio sonatas.

Musical results were achieved largely through judicious minimum registration based in unmixed tone-families, a type of color contrast which was never incompatible with the resources usually found in the instruments of Bach's day, and a full recognition of the disciplines which acoustical environment impose on both music and player.

To a certain few, abruptness of phrase and piece endings may have been a bit startling, but if the rounding out of sound by reverberant space is taken into knowing account, there is no quarrel, except, possibly, in the closing work, in which some phrases were so very abrupt to become noticeable as such. We sometimes wonder if this device has not become an affectation, the basis of which is open to some question.

The catholicity of the performers' approach to this music, in which inherent restraints are required, takes away not at

all from satisfaction, other than from any determined romanticists. This, of course, comes into the same department of feeling of lack found in those whose musical experience, they think, is incomplete merely because they cannot see the performer. We have a feeling of some pity for those whose musical maturity has not yet reached the point at which music need only be an auditory experience to be full, rich, complete.

For some people (including some organists we know), the trio sonata form is dull stuff. True, the works were written for study pieces for the development of technical proficiency, and there is little if any better material for this purpose. In addition, however, is beauty of a very high order, assuming the listener has allowed himself to be educated to the point of recognizing and understanding how it is found. In both sonatas, Mr. Linzel maintained clarity of contrapuntal lines clearly at all times, used tempi consistent with the building's acoustics.

As earlier stated, the lack of romantic-type color, in the chorale preludes especially, was altogether consistent with the idiom and period, yet did not make for tonal monotony. There was immediately evident in Mr. White's delineations the fact he not only understands this music but feels it both mentally and emotionally.

With registrations designed and predicated as were those heard, clarity more customarily associated with small rooms was retained. 16' pedal-line pitches were always clear and definitive, and escaped the regrettably usual hooty sounds which are the Bourdons of most organs. We wish more organists had instruments including definitive pedal ranks, and understood how to make best use of them.

Worthy of special mention were the two contrasting settings, both in compositional form and registration by the player, of "Come, Holy Ghost." The highly ornamented solo line of the first setting was fascinating to follow; the power and brilliance of the second setting, foundationed in the pedal cascading upwards from the 32' Bombarde, was most exhilarating.

In fact, full-organ sound at St. Mary's is quite something to hear. Messrs. White and Linzel are fully aware of this and are intelligent enough to reserve its majestic excitement to those passages and pieces whose frame and design require it.

The remaining two recitals in this Bach series will present numerous chorale preludes, the balance of the Great Eighteen Preludes, the other four Trio Sonatas. Our congratulations to Ernest White and Edward Linzel for the series, as well as for the intelligent and loving care with which they so well interpret some of the best of Bach. We could hope that the two remaining programs are better attended than was the first. These players deserve this much at least.

French Horn 68

4 Clarion 68

Tremulant

COUPLERS 36:

Ped.: G-8-4, S-8-4, C. L.

Gt.: G-16-8-4, S-16-8-4, C-16-8-4.

L-16-8-4.

Sw.: S-16-8-4, L-16-8-4.

Ch.: S-16-8-4, C-16-8-4, L-16-8-4.

Solo (L): L-16-8-4.

Crescendos 4: S. C. L. Register.

Crescendo-Couplers 1: All Shutters to Swell Shoe.

Combons 36: P-6, G-6, S-6, C-6, L-6. Tutti-6.

Combons-Couplers 4: One each by onoroffs making Pedal Organ combons operate from manual combons of like number.

Ensembles 2: Full-Organ. Bombarde & 16' Couplers. We believe the first Ensemble brings on all but Bombarde & 16' Couplers, while the second adds them and thus gives actually Full-Organ.

Reversibles 4: G-P, S-P, C-P, L-P.

A photo of the exterior of the Church was shown on Jan. 1955 p.19; stoplist from typewritten data supplied by the Wicks office.

SOMETHING TO THINK ABOUT

A minister mentions hymns.

The Reverend John Ellis Large, D. D., Rector of the Church of the Heavenly Rest, in New York, has a highly interesting, often provocative "Rector's Column" weekly on the back page of the service leaflet. That of October 30 was such that we feel you should also read it, and we quote:

"Aware of my cordial loathing of those simpering songs which pretend to translate the beauty of holiness to the realm of sleazy jazz, a parishioner approached me the other day with the glad tidings that there was at least one popular number which truly reflected spiritual values. It was solidly based, he said, on the famous 13th Chapter of St. Paul's First Epistle to the Corinthians, and he was sure that no fault could be found with 'The Bible Tells Me So.'"

"So, being of a curious turn of mind (and glad to see God recognized in even the least likely of places) I arranged to hear a rendition of the song. But unhappily as usual, it turned out to present—under the guise of the spiritual—a perversion of the spiritual. Here are the innocent-sounding lines:

Have faith, hope and charity;
That's the way to live successfully.
How do I know?
The Bible tells me so.

"The Bible does no such thing. If anything, the Bible carefully emphasizes the fact that the truth of the matter is often the very opposite. If you don't believe it, start with the Book of Job, and then turn to the life of Christ and see what men did with God's own faith, hope and charity. There's not a syllable in Holy Scripture about the basic importance of winning friends and influencing people for worldly success. The worship of the goddess of success, at least as the world judges success, is no concern of God's.

"As a matter of fact, if I manage to let my life be permeated with as much charity, for example, as God intended me to have, the chances are that the world will slap me smartly in the face—and will keep on slapping every time I turn a Christian cheek—in no uncertain fashion. If, under such conditions, I still somehow arrange to achieve worldly success, it will be only as a dangerous and temptation-filled by-product. And least of all will my soul be saved from slavery to self, if I presume to try using the God-given gifts of charity, faith and hope as bargaining tools for the gaining of the goal of earthly success.

"Parenthetically, the rhyme at the end of the song's second line is as grating as the sound of chalk screeching across a blackboard. Bad rhymes are as reprehensible as bad theology. And since rhymes are based on the similar sounds of accented syllables, you can't rhyme CHAR-i-ty and suc-CESS-fully. Char and Cess just don't rhyme. If the lyricist doesn't mind (which I'm sure he does) I'd like humbly to suggest a second line which would guarantee, not only a better rhyme, but more accurate theology.

Have faith, hope and charity;
For they will give your spirit clarity.
How do I know?
The Bible tells me so.

And it does."

THE NEW YORK CONCERT CHOIR

Margaret Hillis, a truly fine conductor

Going on the safe (we hope) assumption that not all readers of this magazine are interested only in organ and church music, we thought you might be

interested in a few comments on a concert heard recently. On the evening of November 4, in Town Hall in New York, Margaret Hillis, with soloists, her New York Concert Choir, and the New York Concert Orchestra, presented an evening of highly unusual programming and merit.

Miss Hillis is a musician of distinction, a conductor of authority, who holds sway over her company of singers and instrumentalists with an unmistakable yet unobtrusive command. She has already proved her abilities as conductor and as a keen interpreter of many kinds of music, with deep insight.

In this particular program, the Concert Choir, with piano accompaniment, opened with Bach's cantata "Lobet den Herrn, alle Heiden." Vocal counterpoint was vividly in evidence, easy to follow. Color, dynamics, were called for, and given with accuracy and speed by the singers.

Following the Bach was a first performance anywhere of Jan Meyerowitz' "Missa Rachel Plorans," a most unusual setting of the Mass which, had program notes not been available, would have left us with the slightly disquieting impression we had been listening to a pretty complex piece of writing sounding like a Hebraic lament in a Catholic setting.

Written in memory of the Abbe Alfred Gabriel, the composer, whose idiom is at once archaic and modern yet completely individualistic, drew his title from a passage in Jeremiah which speaks of the belief that Rachel is heard weeping in her tomb whenever the sufferings of the children of Israel are too much to bear. Universality of faith was the aim of the composer and this he accomplished with his humble, honest approach to his task, and his maintained writing idiom, resulting in moments of great sadness, real eloquence, considerable excitement.

Marguerite Meyerowitz, the composer's wife, was soprano soloist; Grant Williams, the tenor soloist. Mrs. Meyerowitz' projection of her husband's score was keen, perhaps even to the point of astridency on top notes, but this may have been purposeful. Miss Hillis and her choir gave a fine reading which portrayed tellingly a most interesting work.

The highlight of the evening was the performance of Stravinsky's "Oedipus Rex," one of the more monumental choral works in contemporary literature. One got the impression that the stage could well have been twice as large for it was crowded rather badly by orchestra, men's chorus, soloists and narrator.

Beyond mere crowding, however, was the fact that, as listener one felt so close to the performers that it became difficult indeed to maintain the auditory perspective essential for adequate reception of the music. Miss Hillis was most fortunate to have the Greek soprano, Elena Nikolaidi, who brought power, drama and magnificence to the role of Jocasta; and Leopold Simoneau, an exciting tenor voice for Oedipus.

Perhaps one day Miss Hillis will have the advantages of a stage adequate for the proportions of the music she chooses. She richly deserves the best equipment.

A final word about the Concert Choir, which was created by its conductor. There is a definite place for this kind of group, one which shows so clearly by the way it sings that those who are members are they who do it for the love of singing the finest music with a woman who has a true musician's insight. Choir directors would do well to study the results of Miss Hillis' efforts. Church music would be the better for it.—R. B.

WHAT'S YOUR CHOICE?

"Early in life I had to choose between honest arrogance and hypocritical humility. I chose honest arrogance, and have seen no occasion to change, even now."—Frank Lloyd Wright.

RECITAL PROGRAMS

First consideration is given here to those who have made their names well known to our readers and to programs of music good enough to interest the cultured layman.

*JOHN HAMILTON

Mormon Church, Wenatchee
Cabezon, Variations Song of Caballero
Brahms, O God Thou Faithful
Couperin, Chaconne

Program used here because Mr. Hamilton is one of the few who recognize a composer is more important than a title, and hence the composers' names come first; also because the program was preceded by three piano & violin solos and followed by two:

CYRIL BARKER

A.A.G.O., M.M., Ph.D.
Detroit Institute of Musical Art
(Affiliated with the University of Detroit)
Central Methodist, Lansing

ARNOLD E. BOURZIEL

M.A., A.A.G.O.
Organist and Choirmaster
Central Presbyterian Church
Lafayette, Indiana

MARTIN W. BUSH

F.A.G.O.
820 South 35th Ave., Omaha 5, Neb

Donald Coats

ST. JAMES' CHURCH
Madison Ave. at 71st St., New York City

Dubert Dennis

M.M.
TEACHER — CONCERTS
ST. PAUL'S CATHEDRAL
Oklahoma City, Oklahoma

William Ripley Dorr

Mus.Bac., B.S.
Palos Verdes Estates, Box 156
California

Paul H. Eickmeyer

M.Mus., A.A.G.O.
St. Paul's Episcopal Church
Lansing, Michigan

G. HAROLD EINECKE

Mus.Doc., Mus.Bac., F.W.C.C.
PELS ORGAN REPRESENTATIVE
Western States
RECITALS
510 Toro Canyon Road, Santa Barbara, Calif.

Robert Elmore

CHURCH OF THE HOLY TRINITY
Rittenhouse Square, Philadelphia

Mozart, Rondo
Bach's Sonata Gm
Fall'a's Suite Populaire Espagnole
Debussy's Sonata
Tartini's Sonata

Does this mean the organ alone cannot attract an audience in Wenatchee?

HOWARD KELSEY

Washington University, St. Louis
Corelli's Sonata da Chiesa F
Vivaldi's Concerto Am
Handel's Tunes for Musical Clock
Poulenc's Concerto Gm

With 8 strings; those who attended know who played each number, those seeing only the printed program have no way of knowing.

CLAUDE L. MURPHREE
Dedicates Schantz in Lakeland, Fla.

Here's the Sept. 26 program on the 3-36 Schantz in the First Presbyterian, aiming to make the congregation glad they spent the money:

Handel's Firework Music
Bach, 2 Choralpreludes; Toccata & Fugue Dm.

Russell, Bells of St. Anne
Franck, Chorale Am
Purvis, Spiritual
Murphree, 3 Choralpreludes
Fletcher, Fountain Reverie
Weaver, Squirrel
Bonnet, Concert Variations

Mrs. Roscoe N. Skipper, organist of the Church, directed her choir in Bach's "Now let every tongue" and Franck's "Psalm 150" between the Franck and Purvis numbers. The following was Mr. Murphree's Sept. 25 30th-anniversary recital as University of Florida organist, exactly repeating his first program on the then new 4-72 Aeolian-Skinner Sept. 20, 1925:

Matthews, Toccata Gm
Massenet, Thais Meditation
Yon, Primitive Organ
Stoughton, Chinese Garden
Bach, Fantasia & Fugue Gm
DeLamarter, Carillon
Mulet, Tu Es Petra
Vierne, Arabesque & Scherzetto
Foster-ar.Lemare, Massa's in de Cold Cold
Vierne, Son.1: Finale

And this was his first recital on a 3m Allen electrotone, Central Park Baptist, Birmingham, Ala., Aug. 28:
Boellmann's Gothic Suite
Bach, Arioso; Toccata & Fugue Dm.
Dickinson, Reverie
Daquin, Noel in G
Purvis, Romanza; Spiritual.
Weaver, Squirrel
Murphree, 3 Choralpreludes
Fletcher, Fountain Reverie
Bonnet, Concert Variations

WILLIAM H. SCHUTT

Grace Presbyterian, Richmond
V.Thomson, Sunday-School Variations
Jacob, Vendanges
Dupre, I Am Black But Comely
*Handel's Concerto 4
*Sowerby, Comes Autumn Time
Langlais, Song of Peace

Priscilla Phillips was soprano guest artist, singing these four songs by H. Leroy Baumgartner:

"This we declare unto you"
"Behold what manner of love"
"Love is of God"
"This is the victory"

"WHY HAMMOND IS NOT RECOMMENDED"

Reprints of articles appearing in recent editions of "Choral & Organ Guide".

50¢ PER COPY

MUSIC ENTERPRISES, INC.

Ten Fiske Place • Mt. Vernon, N. Y.

OBITUARY NOTICES

These fellow-workers have finished their course, but their memories live on with us.

JUDSON LEAGUE

died Oct. 11 in the Greenville, S.C., General Hospital, age 57. He was a member of the music staff of New York University of many years, for the last 24 years chapel organist and director of the men's chorus, Riverside Church, N.Y.; also organist at Church of the Covenant, N.Y.; taught organ, voice, and piano at his N.Y. studio; was graduated from Furman U.; took graduate work at Peabody Conservatory, Baltimore, Chataqua Institute, the Juilliard School; studied organ at School of Sacred Music, Union Theological Seminary; received a Master's degree from Columbia U.

Arne Eggen, Norwegian composer-organist, died Oct. 26, in Norway, at age 74; he was for some years beginning in 1908 organist in Drammen, Norway, and conductor of the symphony orchestra there; was the first chairman of the International Bureau of Music when it was founded in 1928.

EUGENE A. FARNER

COACH

West Orange, N.J.

Harold Fink

Recitals

Tenafly

New Jersey

CHARLES H. FINNEY

A.B., MUS.M., F.A.G.O.
Chairman, Division of Music & Art
HOUGHTON COLLEGE
Houghton New York

Norman Z. Fisher

M. S. M.
Organist and Choirmaster
First Presbyterian Church
Shreveport, Louisiana

MARGUERITE HAVEY

ROBERT WILSON HAYS

Kansas State College
Manhattan, Kansas

EVERETT JAY HILTY

Director, Division of
Organ and Church Music
UNIVERSITY of COLORADO
Boulder
RECITALS LECTURES

Horace M. Hollister

M. S. M.
Organist-Director
Mt. Lebanon Methodist Church
3319 W. Liberty Ave., Pittsburgh 14, Penna.

DEC 18 1954
OFFICE OF AGREEMENT

BURT GRISWOLD
this year observes his 60th anniversary as a church organist, his 23rd as organist in First Baptist, Albion, N.Y. We join with his many friends, quoted in the Albion Advertiser in offering our congratulations and saying "Thank you, Burt. May you continue for many more years to give us the pleasure of your music."

PHILIP JAMES
answers most helpfully a question posed in the August TAO issue about Paolo Gallico's "The Apocalypse" which proves that American composers do sometimes get a break for he writes the work received about ten major performances in this country, one in France. "Musically it is a very beautiful work and should be heard more often. The text, quite 'sexy' in places, possibly retards its progress in performances." Our thanks to Dr. James, one of our finest American composers himself.

***JACK LAURENCE NOBLE**
University of South Dakota, Vermillion
Faculty Recital

Boyce, Int. & Trumpet Tune
Bach's Concerto Am
Veracini, Largo
Haydn's Pieces for Musical Clock
Davies, Solemn Melody
Messiaen, Ascension (Prayer for Christ)
Reubke's Psalm 94

This is a good program if ever there was one for its purpose. Mr. Nobel too knows the composer should be named first.

Harry H. Huber

M. Mus.
KANSAS WESLEYAN UNIVERSITY
University Methodist Church
Salina, Kansas

August MAEKELBERGHE

Detroit

Harold Mueller

F. A. G. O.
TRINITY EPISCOPAL CHURCH
S. F. CONSERVATORY OF MUSIC
San Francisco

THE OGDENS

GEORGE DAVID
Father-Son Organ-Piano Concerts
"Quiet Meadows" — Chagrin Falls, Ohio

ROBERT OWEN

Christ Church
Bronxville New York

Roy Perry

FIRST PRESBYTERIAN CHURCH
Kilgore, Texas

RICHARD PURVIS

Grace Cathedral
Palace of the Legion of Honor
San Francisco — California

EDWARD B. GAMMONS

Groton School, Groton, Mass.

Here are the services from Oct.9 to Nov.6, mornings at 11:00, Choral Evening at 6:00; the one-page printed leaflets list also the organ preludes and postludial recitals. Choral music is here listed with titles first, organ with composer first.

*Clark, Prelude on Tallis
Benedictus es, Tone V-ar.Gammons
Praise God in His holiness, Shaw
McKinley, Fantasy on Moscow
**Langlais, Chant de Paix
Laudate nomen Domini, Tye
Willan, Prelude on Vulpis Theme
Loeillet, Aria & Giga
Evans, Elevation on Kyrie (ms.)
Vierne, Cortege
*Widor, Son.5: Adagio
O God Thy goodness, Beethoven
Walther, Praise to the Lord
**Bridge, Andantino
O Lord we pray, Drozdoff
Campra, Rigaudon
Barber, Adagio for Strings
Wesley, Gavotte
Bach, We All Believe
*Shaw, Prelude on Slane
O how amiable, R. V. Williams
Bingham, Postlude on Truro
**Peeters, Aria
Lord for Thy tender mercies, Farrant
Handel, Con.F: Largetto; Allegro.
Franck, Pastoral
Sabin, Bourree
*Rheinberger, Son.11: Cantilena
We praise Thee O God, Willan
Coleman, Postlude on Hyfrydol
**Buxtehude, Aria
Grant we beseech Thee, Parker
Bach, Fugue G
Dandrieu, Fifers
Mendelssohn's Sonata 1
*Bach, Hark a Voice
Cantate Domino, d'Indy
Service, Marbeck
Brahms, Blessed Are Ye Faithful
**Purcell, Prelude
I heard a voice, Goss
Titcomb, Requiem
Mereaux, Toccata
Bach, Prelude & Fugue Em

The same harmonized metrical chants are evidently used through all the Sundays of a given month, those for October were:
Venite, Walter, to No.608
Jubilate, Elvey 644
Gloria, Wesley 656
Magnificat, Rimbault 654
Nunc dimittis, Farrant 672

E. POWER BIGGS
on August 26 played with the Mozartem Orchestra in Salzburg, the city of Mozart's birth, as part of a two-month leave of absence from his CBS radio series, to follow the Mozart trail through Europe, to play organs that Mozart played, all, presumably, a part of the current Mozart emphasis internationally this year.

The State Department has scheduled Mr. Biggs for recitals in Feldkirch, Innsbruck, Salzburg Cathedral, St. Florian, Klagenfurt and Graz, all in Austria; and in Kirchheimbolanden, Germany, where he will play an organ also played by Mozart, and which Mr. Biggs reports is still in about the condition it was in Mozart's day.

Mr. Biggs' broadcasts, during November will feature numerous European organs on which he made tape recordings while on his latest travels.

DR. CORA CONN REDIC
of the faculty of St. John's Lutheran College, Winfield, Kansas, was honored on Nov.1 when a large group of friends and former students gathered at First Presbyterian in that city to pay her tribute for her many years of service to music in general and the organ profession in particular. The program, a complete surprise to her, included letters and greetings from many of her stu-

dents, and friends, and music played and sung by individuals and choirs with which she has been associated in one way or another. A life membership in AGO was presented to Dr. Redic by Shang Ik Moon of Korea.

Cora Conn Redic

MUS.DOC., A.A.G.O.
Organ Department
ST. JOHN'S LUTHERAN COLLEGE
Winfield, Kansas

WILLARD E. RETALICK

Boy Choir Specialist
ALL SAINTS' CHURCH
Providence, R. I.

WILBUR H. ROWAND

First Presbyterian Church
Macon, Georgia

Marie Schumacher

SAINT PAUL'S CHURCH
Westfield, New Jersey

J. Sheldon Scott

Organist - Composer
THE FIRST CONGREGATIONAL CHURCH
Steubenville, Ohio

Robert M. Stofer

M. S. M.
Organist and Choirmaster
The Church of the Covenant
Cleveland

Charles Dodsley Walker

SAMUEL WALTER

ST. JOHN'S EPISCOPAL CHURCH
Stamford, Connecticut

Harry B. Welliver

Director, Division of Music
STATE TEACHERS COLLEGE
Organist, First Lutheran Church
MINOT, NORTH DAKOTA

G. RUSSELL WING

M.S.M. — Organist & Director
FIRST METHODIST CHURCH
Corpus Christi, Texas

ALEC WYTON

M.A.(Oxon.), F.R.C.O.,
Ch.M., F.A.G.O.
Organist and Master of the Chorists,
Cathedral of Saint John the Divine,
New York City.

CARL WEINRICH
continues to amplify his many duties at Princeton with more of his musicianly recitals about the country. October dates include Exeter School, Exeter, N.H.; Hood College, Frederick, Md. November 8 Mr. Weinrich played for the Florida State Music

Teachers Convention at the U. of Florida, Gainesville; and later dates the same month include recital in West Park Presbyterian, N.Y., University of Syracuse and Crescent Avenue Presbyterian, Plainfield, N. J. His January tour will find him in the Northwest and Pacific coast areas.

PRIZES AND COMPETITIONS

The Chicago Singing Teachers Guild, Chicago, Ill., announces its 19th annual Prize Song Competition of \$200 offered by the W. W. Kimball Co., for the best original song composition by a citizen and resident of the U.S., Dominion of Canada, or of any Central or South American Republic, and to be published by Carl Fischer, Inc., N.Y. In-

formation and contest rules may be secured from Dr. George E. Luntz, Director, The School of Music, North Central College, Naperville, Ill.

ELMHURST, ILL.

Glen Ellyn Musicians' Club
Buxtehude, Fugue C
Bach, Ah Leave Me Not
Fletcher, Festival Toccata
*Rowley, Solemn Prelude; Pastorale.
Ropartz, On a Breton Theme
Reger, Intermezzo
*Bohemian-ar.Poister, Christmas Cradle Song
Bach, Fantasia Gm

Frances Reinhardt played the first group, Ruth S. Phillips the second, Linnea Hass the third; between were Beethoven's Sonata for cello & piano, and 5 choral works by the Musicians' Club Chorus of 10 voices.

GORDON FLESHER

Southern Baptist Seminary
Faculty Recital
Campra, Rigaudon
Handel, Con.G: 2 Mvts.
Bach, Fugue Ef
Franck, Chorale Bm
Widor, Gothique: Andante
Rowley, Pastorale
Weaver, Squirrel
Hopper, Toccata Carillon

William H. Barnes

Mus. Doc.

Organ Architect
Recitals

Author of
'Contemporary American Organ'
(Five Editions)

8111 North St. Louis Avenue
Skokie, Illinois

Heinz Arnold

F.A.G.O., D.Mus. (Dublin)

MONTANA STATE UNIVERSITY
Missoula

RECITALS

Paul Allen Beymer

WA-LI-RO

Boy Choirs

Christ Church, Shaker Heights 22, Ohio

Richard Keys Biggs

Blessed Sacrament Church
HOLLYWOOD

Address: 6657 Sunset Blvd., Hollywood

SETH BINGHAM

Teacher of Church Musicians

Music Department, Columbia University
School of Sacred Music
Union Theological Seminary

921 Madison Ave., New York 21, N.Y.

WILLIAM G.

BLANCHARD

Organist

Pomona College

Claremont

California

Alastair Cassels-Brown

M.A. (Oxon.), F.R.C.O.

ASSOCIATE ORGANIST AND CHOIRMASTER

CATHEDRAL OF ST. JOHN THE DIVINE

THE CATHEDRAL CHOIR SCHOOL

New York 25, New York

CHESTER A. RAYMOND

PIPE ORGAN BUILDER

Specializing

**Church Organ
Rebuilding**

OVER 25 YEARS EXPERIENCE

44 Spring Street, Princeton, N. J.

Member Associated Organ Builders of America

The Artisan Line Provides

- Models From 1 to 4 Manuals
 - Stops Imitative of Pipes
 - Build-It-Yourself Kits
 - Electronic Stops for Augmentation
- Send \$1.00 for Organ Builders Manual and Catalog

ELECTRONIC ORGAN ARTS
4878 Eagle Rock Blvd., Los Angeles 41

ALFRED G. KILGEN, INC.

ORGAN BUILDERS

1639 W. Adams Blvd., Los Angeles 7, Calif.

REpublic 2-0111

THE INSTANT-MODULATOR

ANNOUNCING SIXTH EDITION—Keyboard modulation from ANY key to ANY OTHER at a glance—INSTANT, COMPLETE, and MUSICAL. Used by organists and accompanists in ALL 48 States. An amazing time-saver for the busy organist! Price complete with Instant-Finder Slide, \$2.25—absolute MONEY-BACK GUARANTEE.

THE MARVIN MUSIC EDITION
260 Handy Street — New Brunswick, N.J.

Louis F. Mohr

& Company

ORGAN MAINTENANCE

2899 Valentine Avenue, New York City

Telephone: SEdwick 3-5628

NIGHT AND DAY

EMERGENCY SERVICE

Yearly Contract

ELECTRIC ACTION INSTALLED
HARPS — CHIMES — BLOWERS

An Organ Properly Maintained
Means Better Music

HUGH PORTER

School of Sacred Music

UNION THEOLOGICAL SEMINARY

New York

REDEDICATION
of the organ in St. Luke's Chapel of Trinity Parish, New York, took place on Friday evening, Oct. 21, at which time Catharine Crozier and the Chapel Choir, under the direction of organist-choirmaster Clifford L. Clark pre-

Charles Harlan Clarke

Mus. Bac.

BOX 82, TRUMANSBURG, N. Y.

CASIMIRO DELLO-JOIO

Recitals

Organist & Choirmaster

Our Lady of Good Council Church
NEW YORK

Clarence Dickinson CONCERT ORGANIST

Organist and Director of Music, The Brick Church;
Director-Emeritus and Member of Faculty
School of Sacred Music, Union Theological Seminary
NEW YORK CITY

Maurice Garabrant

M.S.M., F.T.C.L., MUS.DOC.

Organist and Director of Music
CHRIST CHURCH, CRANBROOK
BLOOMFIELD HILLS
MICHIGAN

Alfred Greenfield

Conductor

Oratorio Society of New York
Chairman, DEPARTMENT OF MUSIC
University College - New York University

JOHN HAMILTON

Organist

Church of Jesus Christ of Latter-day Saints
Wenatchee, Washington

Harpsichordist

Mgt.: OVERTURE CONCERTS

878 Hornby, Vancouver 1 — B. C., Canada

JOSEPH W. CLOKEY

ORGANIST — COMPOSER

Box 86

San Dimas

California



DR. HEALEY WILLAN

To Healey Willan, Mus. Doc., LL.D., F.R.C.O., who celebrated his 75th birthday October 11, TAO extends belated felicitations. His untiring service to church music, of incalculable value; through his compositions (over 200 original published works and about as many published arrangements of liturgical and folk melodies); by his great contributions as Professor of Music and as Vice Principal of the Royal Conservatory of Music, Toronto, Canada; and by his exquisitely magnificent efforts as Organist in St. Mary Magdalene, Toronto, he has won rightfully the name Dean of Canadian Music. May many more years of equally rich and eloquent productivity, health and happiness be his.

sented the following program:

Greene, Voluntary in C
Bach, Three Choralpreludes
Franck, Bm Chorale
Britten, Hymn to St. Cecilia
Langlais, Hymne d'actions de graces
Te Deum

Sowerby, Requiescat in Pace
Dupre, Variations on a Noel

The Moller 3-32 has recently been rebuilt and enlarged by the Aeolian-Skinner Organ Company, under Mr. G. Donald Harrison's direction, about which more will be seen in a later issue.

ROBERT WILSON HAYS

Assistant Professor in piano and organ and college organist, Kansas State College, Manhattan, Kans., played this recital in the college auditorium Oct. 9:
LeBegue, The Bells
Zipoli, Pastorale
Mozart, Fm Fantasia

Hill, Three Short Pieces
Porter, A Rose Breaks into Bloom
Dupre, Seven Preludes on Gregorian Themes
Bach, F Toccata and Fugue
and wrote that "I spent practically the entire summer 'mulling over' the pieces to go on this program, keeping 'Pianists Can Do It' constantly in mind. In the beginning, the Mozart was the only thing I was sure I would play—the rest was a matter of selection and rejection that went on for months. Above all, I wanted my auditors to enjoy the music. One of them honored me by saying, after the recital, 'perfect programming.'" Mr. Hays also mentioned the Hugh Porter piece for its loveliness, that it is not at all sufficiently well known.

H. WILLIAM HAWKE

Box 637

GANANOQUE — ONTARIO
Canada

RECITALS

LECTURES

PHYLLIS HORNE

Chapel of the Incarnation

240 East 31st Street

NEW YORK 16

N.Y.

D. Deane Hutchison

Frank B. Jordan

Mus. Doc.

Drake University

DES MOINES

IOWA

HOWARD KELSEY

Washington University

SAINT LOUIS 5, MO.

Edwin Arthur Kraft

MUS. DOC.

Organist and Choirmaster

TRINITY CATHEDRAL

Cleveland, Ohio

Head of the Organ Department
Cleveland Institute of Music

ERNEST WHITE, Mus. Dir.
EDWARD LINZEL, O. & C.
Church of St. Mary the Virgin, New York
November Choral Music

*Plainsong, Missa Magnae Deus
*Plainsong, Missa pro defunctis
*Peeters, Missa Sancti Josephi
Anerio, Christus factus est
**Willan, Mag. & Nunc dim.
Charpentier, Ave Regina caelorum
Noyon, O salutaris Hostia
16th-cent., Adoramus Te
Boellmann, Tantum ergo 3
*Kodaly, Missa Brevis
Palestrina, Sicut cervus
**Byrd, Mag. & Nunc dim. (short)
Rachmaninov, Ave Maria
Peeters, O salutaris Hostia
Rheinberger, Jesu dulcis
Bruckner, Tantum ergo 4
*Refice, Missa Sanctae Clarae Assisiensis
Scarlatti, Exultate Deo
**Whitlock, Mag. & Nunc dim.
Handl, Jesu dulcis memoria
Rehm, O salutaris Hostia
Bai, O bone Jesu
Victoria, Tantum ergo 4-part
*Palestrina, Missa Brevis
Handl, O admirabile commercium
**Plainsong, Litany in Procession
Tallis, O salutaris
Langlais, O salutaris Hostia
Lalande, Panis angelicus
Kodaly, Tantum ergo 5

DR. ALBERT SCHWEITZER
was appointed honorary member of the Order of Merit in Feb. 1955 by Britain's delightful Queen whom Americans also love; Oct. 19 he went to Buckingham Palace to receive the insignia. There aren't two finer people in the world than Dr. Schweitzer and England's Queen. This honor is "limited to 24 Britons"; only two foreigners have it: Mr. Eisenhower and Dr. Schweitzer.

NEW OPERA HOUSE
for the N.Y. Metropolitan Opera has been decided upon by the Met's board of directors. It is estimated \$940,000 will be required for acquisition of the site, another \$500,000 needed for demolition of the present building, as well as for relocation of present tenants. Later, the N.Y. Philharmonic's board stated its willingness to go along with the project as envisioned by N.Y.'s Parks Commissioner Robert Moses, who has a kingsize dream of a cultural center for upper midtown Manhattan.

ALLAN VAN ZOEREN
played the dedication recital Oct. 25 on the new 3-m Austin in West-Park Presbyterian, N.Y.C.

**Church of
SAINT MARY THE VIRGIN**
NEW YORK

ERNEST WHITE

Musical Director

EDWARD LINZEL

Choirmaster and Organist

For recitals by these players
address

145 West 46 St. — New York 19

DR. RICHARD KEYS BIGGS
played the following recital on Oct. 9 for the dedication of the new 3-manual Moller console for the old Woodbury organ in St. Dominic's RC, San Francisco, Cal.:
Bach, Our Father
Tartini, Air
Pachelbel, Good news from heaven
Campra, Rigaudon
Franck, Panis Angelicus
Purvis, Communion
Bossi, Ave Maria
Biggs, Agnus Dei
Prelude on BACH
Toccata

MARIE SCHUMACHER
has resigned her position in St. Paul's Episcopal, Westfield, N.J., effective Oct. 16, and will be married on Nov. 30 to the Rector of St. Paul's, the Rev. Frederick W. Blatz. TAO's warmest congratulations and best wishes to them both. Until more permanent arrangements can be made, Mrs. Paul H. Troth, Jr., of Plainfield, N.J., will take over the organ and several choirs of the parish.

GARTH EDMUNDSON
whose music is known to all intelligent organists and church musicians, was favored in the July 31 leaflet of 1st Presbyterian, New Castle, Pa., where he is director of music, with the whole back page devoted to him and his music. The data included

mention of his newest compositions, places where his music has been played, both in this country and abroad, and by whom, and went on to state that "It is a distinction for us to have as our Organist and Choir Director, a man whose abilities have won such recognition wherever great religious music is appreciated. Mr. Edmundson's modesty has kept him from the publicity he might know if he chose it. Music lives through the ages and a hundred or even a thousand years from now the name of Garth Edmundson will be on men's tongues and his great music will be moving men's hearts to worship and love and serve God. We have greatness in our midst and would be unwise indeed were people to be able later to say, 'Honored, except in his own country.'" TAO adds its own words of congratulation, along with the suggestion that many churches where others of distinction give regularly of their efforts and talents would do well to recognize this service in a similar fashion. Praise given where due, and publicly, is a mighty powerful bit of incentive which costs little more than the intelligent effort to make it possible.

WILLIAM TEAGUE
organist of St. Mark's Episcopal Shreveport, La., appeared in recital in October in Los Angeles, Stanford University, and Fresno, California, hints of big conducting doings in New Orleans in November.



Æolian-Skinner Organ

THE ORGOBLO

at St. Bartholomew's Church, New York City

St. Bartholomew's Episcopal Church purchased a 10 horsepower Orgoblo in 1925. They now have five Orgoblos ranging from 2 to 25 horsepower.

There are many reasons for the preference of the Orgoblo. It is all metal, with only two bearings. It operates without surging or noise. It is preferred by the majority of organ builders, Organists, and service men. It is made in sizes for the smallest homes and the largest churches, theaters, and out-door pavilions.

QUIET—Smooth air flow and light-weight balanced impellers operating at low peripheral speeds.

LONG LIVED—All metal—built like a bridge; yet as simple as a desk fan, with clearances, low speeds and only two bearings to lubricate. Endorsed by leading organists and organ manufacturers.

504-A

THE SPENCER TURBINE COMPANY • HARTFORD 6, CONNECTICUT

SPENCER
HARTFORD

ROBERT M. WEBBER of San Francisco writes that "Now it is my turn to sound off regarding registration of music from the classic period. Care should be exercised to use the type of stops that the particular composer had at his disposal, and none others. It is seldom possible to duplicate exactly the registration the composer had in mind, but the use of, for example, orchestral type of tone, such as French Horn, English Horn, or Orchestral Oboe, beautiful as they are, is a complete distortion of style. The same may be said of celestes, and the swell pedals. These things were not yet incorporated into organs, which makes their use a foreign element in classic music. The statement is often made, in effect, that Bach would not have objected to the use of celestes, swell pedals, and romantic solo voices, but who are we to put words in a dead man's mouth? The point is that he didn't have them, so let them alone in the rendition of his music. Romantic music can use the effects indicated, but not classic. Keep the styles separated. Don't try to improve on them. And you can put my name to this." With this we are happy to comply. Any arguments from anybody about Mr. Webber's ideas?



DR. IFOR JONES

who has just been appointed to the faculty of the School of Sacred Music, Union Theological Seminary, N.Y., was awarded an honorary doctorate in 1940 by the American Conservatory of Music, Chicago; in the recent past has perhaps been best known as conductor of the famed Bethlehem Bach Choir. Born in Wales, Dr. Jones came to this country in 1927, has been on the faculties of Womens College, New Brunswick, N.J. and Peabody Conservatory, Baltimore, Md.; was organist of the Moravian Church, Bethlehem, Pa. At the School of Sacred Music, Dr. Jones will teach courses in conducting, will be largely responsible for the program of the 100-voice choir.

ORGAN FOR SALE

Austin Organ in St. James' Church, New York. 4-manual and Echo, 71 stops, 2 full 32-foot ranks, built 1924. Releathered 1952. Being replaced by larger instrument. Specifications available. Inquiries and inspection invited. Address Organist: Donald L. Coats, 865 Madison Avenue, New York City 21.

A PERIODICAL

Kinura Theatre Organ Digest, \$3.00 a year, 24 issues, for residence theatre-organ owners and prospects. Al Miller, Editor, Minnehaha Post Office Station, Minneapolis 6, Minn. \$4.00 overseas.

FOR SALE

Used organ blowers (motors with fans and housing) also used 3/4 to 2 h.p. electric motors. Wicks Organ Co., Highland, Ill.

FOR SALE

Wicks unit organ. Disposition: diapason, bourdon, melodia, viole, dulciana, vox humana, and chest for additional rank. Relay and couplers. Detached console, recently refinished, with 50 stop tablets. 5" wind pressure. Requires space: 9'x5'. \$2,000.00 Lee Burns, 9409 Brighton Way, Beverly Hills, Calif.

SAMUEL CARDINAL STRITCH has banned the Wagner and Mendelssohn wedding marches, 8 versions of "Ave Maria" and 3 other secular selections from churches of the RC Chicago Archdiocese, effective Nov. 27. The Cardinal included the statement that "no deviation can or will be permitted." The banned "Ave Marias" include Bach-Gounod, Schubert, Verdi, Mascagni, Rosewig, Kahn, Millard, and Luzzi. Also banned are "I Love You Truly," "Because," and "O Promise Me." TAO hopes this ban is the forerunner of many like it, in other denominations—something that might well happen if more clergymen had the courage of their convictions and were not so easily cowed by doting mamas.

Janet B. Spencer, B.A.

Junior Choirs

WASHINGTON CHILDREN'S
CHOIR SCHOOL INC.

FREDERICK W. SPENCER, Dir.

P.O. Box 134

Washington, N. J.

Lauren B. Sykes

A.A.G.O., Ch.M.

Pacific Bible College
Portland Symphony Orchestra

Portland, Oregon

WILLIAM TEAGUE

Organist - Choirmaster

Saint Mark's Episcopal Church

Shreveport, Louisiana

GEORGE WM. VOLKEL

SAC. MUS. DOC., F.A.G.O.

THE PRESBYTERIAN CHURCH

WESTFIELD, NEW JERSEY

Faculty, School of Sacred Music,
Union Theological Seminary, New York
Organist, Chautauqua Institution, Chautauqua, N.Y.
Organist for "THE TELEPHONE HOUR"

W. WILLIAM WAGNER

Organist and Choirmaster

The Old Stone Church

CLEVELAND, OHIO

RECITALS

INSTRUCTION

GORDON YOUNG

First Presbyterian Church

DETROIT

Frederick Marriott

Organist-Choirmaster

KIRK IN THE HILLS

1340 West Long Lake Road
Bloomfield Hills, Michigan

MUELLER, C. F.

COMPOSER - ORGANIST - CONDUCTOR

Anthems of Distinction

RUMSON — NEW JERSEY

Claude L. Murphree

F.A.G.O.

University of Florida

Gainesville, Fla.

Organist

First Baptist Church

C. Albert Scholin

M. M. — Organist-Composer

TRINITY PRESBYTERIAN CHURCH

6800 Washington Avenue
University City 5, Mo.

Harold Schwab

BOSTON, MASSACHUSETTS

ORGANISTS

(*See advertisement elsewhere in this issue)

- AKIN, Nita, Mus.Doc.
3000 Hamilton Blvd., Wichita Falls,
Texas
- ARNOLD, Heinz, Mus.Doc.*
- BAKER, Walter, Mus.Bac.
31 West 69 St., New York 23, N.Y.
- BARKER, Cyril, Ph.D. (Mus.)*
- BEYMER, Paul Allen*
- BIDWELL, Marshall, Mus.Doc.
Carnegie Institute, Pittsburgh 13, Pa.
- BIGGS, E. Power
53 Highland St., Cambridge 38, Mass.
- BIGGS, Richard Keys, LL.D.*
- BINGHAM, Seth*
- BLANCHARD, William G.*
- BOURZIEL, Arnold E.*
- BUSH, Martin W.*
- CASSELS-BROWN, Alastair, M.A. (Oxon.)*
- CLARKE, Charles Harlan*
- CLOKEY, Joseph W., Mus.Doc.*
Box 431, Claremont, Calif.
- COATS, Donald*
- COCI, Claire*
Organ Studio, 175 W. 72 St., N.Y. 23, N.Y.
- COKE-JEPHOTT, Norman, Mus.Doc.
Bluegates, Stony Point-on-Hudson, N.Y.
- COLBERT-LABERGE CONCERT MGT.
36 West 57 St., New York 19, N.Y.
- COOPER, Harry E., Mus.Doc., F.A.G.O.
Meredith College, Raleigh, N.C.
- CRAIGHEAD, David, Mus.Bac.
Eastman School of Music,
Rochester 4, N.Y.
- CROZIER, Catharine, M.Mus.
Rollins College, Winter Park, Fla.
- DASH, James Allan, Mus.Doc.*
- DELLO-JOIO, Casimiro*
17 Charles St., New York 14, N.Y.
- DEMESSEUX, Jeanne
6 Rue du Dr. Goujon, Paris 12-E.Fr.
- DENNIS, Dubert, M.M.*
- DEWEY, Robert C.
St. Mark's Church, West Orange, N.J.
- DICKINSON, Clarence, Mus.Doc.*
- DORR, William Ripley*
- DUNKLEY, Ferdinand, F.A.G.O., F.R.C.O.
30 Moore Ave., Waldwick, N.J.
- EDMUNDSON, Garth
New Castle, Pa.
- EICKMEYER, Paul H., M.Mus.*
- EIGENSCHEK, Edward, Mus.Doc.
Kimball Hall, Chicago 4, Ill.
- EINECKE, C. Harold, Mus.Doc.*
- ELLSASSER, Richard
Concert Organist
Ellsasser Enterprises
Post Office Box 1983
Hollywood 28, Calif.
- ELMORE, Robert*
130 Walnut Ave., Wayne, Pa.
- FARNER, Eugene A.*
- FINK, Harold*
- FINNEY, Charles H., M.Mus., F.A.G.O.*
- FISHER, Norman Z., M.S.M.*
- GARABRANT, Maurice, Mus.Doc.*
- GARDEN, Charlotte, Mus.Doc.
Sunnybrook Road, Basking Ridge, N.J.
- GERMANI, Fernando
11 Via Delle Terme Declana, Rome 48
- GILES, The Rev. Hugh
593 Park Ave., New York 21, N.Y.
- GLEASON, Harold, Mus.Doc.
545 Chase Ave., Winter Park, Fla.
- GREENFIELD, Alfred*
- HAMILTON, John
22 N. Garfield St., Wenatchee, Wash.
- HAVEY, Marguerite*
- HAWKE, H. William, Mus.Bac.*
- HAYS, Robert Wilson*
- HENDERSON, Charles, M.M.
St. George's Church, New York 3, N.Y.
- HILLIAR, Edgar*
St. Mark's Church, Mt. Kisco, N.Y.
- HILTY, Everett Jay, M.Mus.*
- HOLLISTER, Horace M., M.S.M.*
- HORNE, Phyllis*
- HUBER, Harry H., M.Mus.*
- HUTCHINSON, D. Deane*
- JORDAN, Frank B., Mus.Doc.*
- KELSEY, Howard*
- KETTRING, Donald D., M.S.M.
East Liberty Presbyterian,
Pittsburgh 6, Pa.
- KRAFT, Edwin Arthur, Mus.Doc.*
Trinity Cathedral, Cleveland 15, Ohio
- LANGLAIS, Jean
26 Rue Duroc, Paris, France
- LINZEL, Edward*
145 West 46th St., New York 36, N.Y.
- MAEKELBERGHE, August*
- MARKEY, George B., Mus.Doc.
42 Maplewood Ave., Maplewood, N.J.
- MARRIOTT, Frederick*
6840 E. Dartmoor Rd., Birmingham,
Mich.
- MARSH, William J.
3525 Modlin Ave., Ft. Worth 7, Texas.
- MASON, Dr. Marilyn
University of Michigan, Ann Arbor, Mich.
- MCCURDY, Alexander, Mus.Doc.
546 S. Bowman Ave., Merion, Pa.
- MIRANDA, Max Garver, B.M., M.A., A.A.G.O.
136 1/2 Tenth Ave., N.E.
St. Petersburg 7, Fla.
- MORGAN, Catharine
705 Stanbridge St., Norristown, Pa.
- MUELLER, Dr. Carl F., F.W.C.C.*
- MUELLER, Harold*
- MURPHREE, Claude L., F.A.G.O.*
- NIES-BERGER, Edouard
Church of Messiah and Incarnation,
Brooklyn
Cond., Nies-Berger Chamber Orch.
63 West 55 St., New York 19, N.Y.
- NOEHREN, Robert, University Organist
University of Michigan, Ann Arbor, Mich.
- OGDEN, George and David*
- OSSEWAARDE, Jack H., M.Mus., A.A.G.O.
Christ Church Cathedral
1117 Texas Ave., Houston 2, Texas
- OWEN, Frank K., Mus.Bac.
St. Paul's Cathedral, Los Angeles 17,
Calif.
- OWEN, Robert*
- PEETERS, Flor
26 Stuijvenbergvaart, Mechelen, Belgium
- PERRY, Roy*
- PICHE, Bernard
27 Forest St., Lewiston, Maine
- PORTER, Hugh, S.M.D.*
606 West 122 St., New York 27, N.Y.
- PURVIS, Richard*
- REDIC, Cora Conn, Mus.Doc.*
- RETALLICK, Willard E.*
- ROWAND, Wilbur H.*
- SCHOLIN, C. Albert, M.M.*
- SCHREINER, Alexander
1283 E. So. Temple St., Salt Lake City 2,
Utah
- SCHUMACHER, Marie*
503 Carleton Road, Westfield, N.J.
- SCHWAB, Harold*
- SCOTT, J. Sheldon*
- SPELMAN, Leslie P., Mus.Doc.
University of Redlands, Redlands, Calif.
- SPENCER, Janet B., B.A.*
- STOFER, Robert M., M.S.M.*
- SWARM, Paul
P. O. Box 7, Decatur 60, Ill.
- SYKES, Lauren B.*
- TEAGUE, William*
- VOLKEL, George Wm., S.M.D.*
- WAGNER, W. William*
- WALKER, Charles Dodsley*
Church of the Heavenly Rest
Fifth Ave. & 90 St., New York 28, N.Y.
- WALTER, Samuel*
623 Main St., Stamford, Conn.
- WEINRICH, Carl
5 Evelyn Place, Princeton, N.J.
- WELLIVER, Harry B.*
- WHITACRE, Arden
Rollins College, Winter Park, Fla.
- WHITE, Ernest*
145 West 46 St., New York 36, N.Y.
- WILLIAMS, Julian, Mus.Doc.
242 Walnut St., Sewickley, Pa.
- WING, G. Russell, M.S.M.*
- WYTON, Alec, M.A. (Oxon.)*
- YOUNG, Gordon*

- BILLINGS, Dr. Charles E., Jr., AO-3002421
406 Tactical Hosp., APO 198, N.Y., N.Y.
- BUHRMAN, T. Scott
90 Center St., Staten Island 6, N.Y.
- DUNHAM, Rowland W.
1025 Maxwell St., Boulder, Colo.
- GOLDSWORTHY, William A.
2331 State St., Santa Barbara, Calif.
- LITKENHOUSE, Mrs. Louise
39 Kensico St., Staten Island 6, N.Y.
- VAN BRONKHORST, Charles, M.A.
1216 Spruce Ave., Chico, Calif.

BUILDERS

- AEOLIAN-SKINNER ORGAN CO.
Boston 25, Mass.
- AUSTIN ORGANS, INC.
Main Office: Hartford, Conn.
- CASAVANT FRERES
St. Hyacinthe, P.Q., Canada
- ESTEY ORGAN CORPORATION
Brattleboro, Vermont
- HILLGREEN, LANE & CO.
Alliance, Ohio
- KILGEN, Alfred G., Inc.
1639 W. Adams Blvd., Los Angeles 7,
Calif.
- KILGEN ORGAN COMPANY
4362 W. Florissant Ave., St. Louis 15, Mo.
- McMANIS, The Charles W. McManis Co.
10th & Garfield Ave., Kansas City 2,
Kans.
- MOLLER, M. P. Moller, Inc.
Main Office: Hagerstown, Md.
- ODELL & CO., J. H. & C. S.
82-84 Morningside Ave., Yonkers, N.Y.
- RAYMOND, Chester A.
44 Spring St., Princeton, N.J.
- REUTER ORGAN CO.
Lawrence, Kansas
- RIEGER ORGANS
See Estey Organ Corporation
- SCHANTZ ORGAN CO.
Orrville, Ohio
- WICKS ORGAN CO.
Highland, Ill.

EQUIPMENT

- AUXILIARY CHEST for harmonic
development
J.H. & C.S. Odell & Co.
82-84 Morningside Ave., Yonkers, N.Y.
- Console Light, see Murlin
- Electric Action, see Reinsner
- MAAS ORGAN CO., LTD., Chimes
3015 Casitas Ave., Los Angeles 39, Calif.
- MURLIN MANUFACTURING CO.
200 Block South Ambler,
Quakertown, Pa.
- ORGAN SUPPLY CORP., Organ parts &
supplies
540 East 2 St., Erie, Pa.
- ORGELECTRA, Key Action Current
9216 W. Grand Ave., Franklin Park, Ill.
- ORGOBLO, see Spencer Turbine Co.
- Percussion, see Maas Organ Co.
- REISNER, The W. H. Reinsner Mfg. Co.
Action parts of all kinds
Hagerstown, Md.
- SPENCER TURBINE CO., Blowers
Hartford 6, Conn.

MAINTENANCE

- CHURCH ORGAN CO.
18 Walton St., Nixon, N.J.
- LAVALLEE, Wilfred
All makes of organs tuned, rebuilt,
maintained
325 College Road, New York 63, N.Y.
- MOHR, Louis F. Mohr & Co.
2899 Valentine Ave., New York 58, N.Y.
- ODELL & CO., J. H. & C. S.
Harry Edward Odell, complete organ
service
90 Mile Square Road, Yonkers, N.Y.
YO 5-2607

CONSULTANTS

- BARNES, William H., Mus.Doc.
8111 No. St. Louis Ave., Skokie, Ill.
- HAGGARD, Paul N. & Co.
P. O. Box 685, Oklahoma City, Okla.
- MILER, Robert R.
3204 Raleigh St., Apt. A., Dallas 19,
Texas

ELECTRONICS

- BALDWIN PIANO CO.
Cincinnati 2, Ohio
- ELECTRONIC ORGAN ARTS
P. O. Box 41084, Los Angeles 41, Calif.
- MAAS ORGAN CO.
3015 Casitas Ave., Los Angeles 39, Calif.

PUBLISHERS

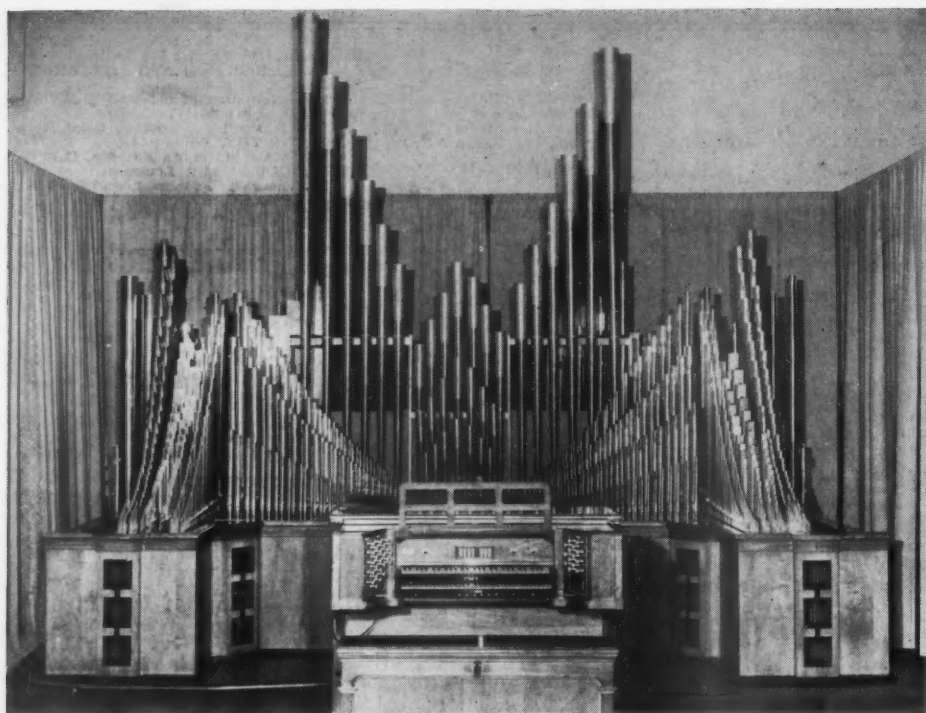
- C. C. BIRCHARD & CO.
285 Columbus Ave., Boston 16, Mass.
- CHURCH MUSIC FOUNDATION
(A Nonprofit Corporation)
Paul Swann, Director
Decatur 60, Ill.
- CONCORDIA PUBLISHING HOUSE
3558 So. Jefferson Ave., St. Louis 18, Mo.
- FISCHER, J. Fischer & Bro.
119 West 49 St., New York 18, N.Y.
- GRAY, The H. W. Gray Co.
159 East 48 St., New York 17, N.Y.
- MARVIN MUSIC EDITION
260 Handy St., New Brunswick, N.J.
- SAINT MARY'S PRESS
145 West 46 St., New York 36, N.Y.

CONSERVATORIES

- OBERLIN CONSERVATORY
Oberlin, Ohio
- WESTMINSTER CHOIR COLLEGE
Princeton, N.J.

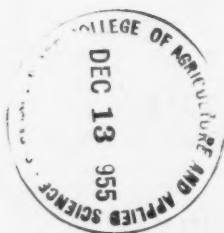
T A O STAFF

- AMERICAN ORGANIST, THE
39 Kensico St., Staten Island 6, N. Y.
- BERRY, Ray, Mus.Bac., Editor
171 Ailo Road, Staten Island 1, N.Y.



*Traditionally
Faithful* in tone and touch...
the one and only *Wicks* ORGAN

Even the smallest part of your Wicks organ is fashioned with care by proud hand craftsmen who follow an ancient tradition. Tonal and mechanical perfection are assured with Wicks' exclusive *direct electric* action.



Nothing can interpret the spiritual beauty of your church service like the music of a great pipe organ. And no church need be without it, for Wicks provides the finest pipe organs in just about every price range. A letter will bring you complete information.

The House Of Wicks

WICKS ORGAN COMPANY • HIGHLAND, ILLINOIS

